DOCUMENT RESUME

ED 064 744 CS 200 104

TITLE	Journalist 1 & C. Rate Training Manual, NAVPERS 10295-A.
INSTITUTION	Department of the Navy, Washington, D.C. Bureau of Naval Personnel.
REPORT NO	NAVPERS-10295-A
PUB DATE	70
NOTE	405p.
AVAILABLE FROM	Superintendent of Documents, U. S. Government Printing Office, Washington, D. C. 20402 ($3.50)
EDRS PRICE	MF-$0.65 HC Not Available from EDRS.
DESCRIPTORS	Career Ladders; *Composition (Literary); Course Descriptions; Creative Writing; Educational Programs; *Journalism; *Military Personnel; Military Training; Occupational Aspiration; Oral Communication; *Promotion (Occupational); Radio; Television; *Training Objectives; Writing Skills
IDENTIFIERS	United States Navy

ABSTRACT

Presented is a rate training manual to help naval personnel meet occupational qualifications for advancement to Journalist First Class and Chief Journalist. It contains some subject matter reflected in the Manual of Qualification for Advancement (NAVPERS 18068 revised) for Senior Chief Journalist and Master Chief Journalist which is not generally available to JO students in other text materials. Chapters 1 through 11 deal with the professional subject matter of the Journalist rating and encompass such topics as: Advancement; Public Affairs Policy and Procedures; Office Management and Administrative Practices; Oral Communications; Fleet Training Exercises; Scientific Writing; Television Program Production; and American Forces Radio and Television (Station Manager). The 12 appendices contain examples of various types of public office directives and plans discussed throughout the manual, a bibliography and recommended reading, and concludes with an appendix which provides selected information on the aspects of security. (LS)

ED 064744

NEWSPAPERS

JOURNALIST 1 & C

BUREAU OF NAVAL PERSONNEL

RATE TRAINING MANUAL NAVPERS 10295-A

CS 200 164
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PREFACE

This training manual was prepared by the Training Publications Division, Naval Personnel Program Support Activity, for the Bureau of Naval Personnel. Technical assistance was provided by various divisions within the Office of the Chief of Information, Department of the Navy, Washington, D.C.; the Defense Information School, Fort Benjamin Harrison, Indianapolis, Indiana; the Naval Photographic Center, Washington, D.C.; the American Forces Radio and Television Service, Washington, D.C.; and many Public Affairs Officers and Journalists serving ashore and afloat.

Original edition 1961

Revised 1970

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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Stock Ordering No.
0500-093-1010

For sale by the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 - Price $3.50 (single copy).
Subscription price : $14.00 per year ; $3.50 additional for foreign mailing.

THE UNITED STATES NAVY

GUARDIAN OF OUR COUNTRY

The United States Navy is responsible for maintaining control of the sea and is a ready force on watch at home and overseas, capable of strong action to preserve the peace or of instant offensive action to win in war.

It is upon the maintenance of this control that our country's glorious future depends; the United States Navy exists to make it so.

WE SERVE WITH HONOR

Tradition, valor, and victory are the Navy's heritage from the past. To these may be added dedication, discipline, and vigilance as the watchwords of the present and the future.

At home or on distant stations we serve with pride, confident in the respect of our country, our shipmates, and our families.

Our responsibilities sober us; our adversities strengthen us.

Service to God and Country is our special privilege. We serve with honor.

THE FUTURE OF THE NAVY

The Navy will always employ new weapons, new techniques, and greater power to protect and defend the United States on the sea, under the sea, and in the air.

Now and in the future, control of the sea gives the United States her greatest advantage for the maintenance of peace and for victory in war.

Mobility, surprise, dispersal, and offensive power are the keynotes of the new Navy. The roots of the Navy lie in a strong belief in the future, in continued dedication to our tasks, and in reflection on our heritage from the past.

Never have our opportunities and our responsibilities been greater.

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READING LIST

USAFI TEXTS

U.S. Armed Forces Institute (USAFI) courses for additional reading and study are available through the Educational Services Officer.*

Number	Title
E 400	English Composition I
E 401	English Composition II
E 415	Speech I
E 416	Speech II
A 479	International Relations

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* Members of the United States Armed Forces Reserve Components, when on active duty, are eligible to enroll for USAFI courses, services, and materials, if the orders calling them to active duty specify a period of 120 days or more or if they have been on active duty for a period of 120 days or more, regardless of the time specified in the active duty orders.

CHAPTER 1

ADVANCEMENT

This rate training manual is designed to help you meet the occupational qualifications for advancement to Journalist First Class and Chief Journalist. It also contains some subject matter reflected in the Manual of Qualifications for Advancement (NAVPERS 18068 revised) for Senior Chief Journalist and Master Chief Journalist which is not generally available to JO students in other text materials. Chapters 2 through 11 of this manual deal with the professional subject matter of the Journalist rating. The present chapter provides introductory information that will help you in working for advancement. It is strongly recommended that you study this chapter carefully before beginning intensive study of the chapters that follow.

REWARDS AND RESPONSIBILITIES

Advancement brings both increased rewards and increased responsibilities. The time to start looking ahead and considering the rewards and the responsibilities is right now, while you are preparing for advancement to JO1 or JOC.

By this time, you are probably well aware of the advantages of advancement—higher pay, greater prestige, more interesting and challenging work, and the satisfaction of getting ahead in your chosen career. By this time, also, you have probably discovered that one of the most enduring rewards of advancement is the personal satisfaction you find in developing your skills and increasing your knowledge.

The Navy also benefits by your advancement. Highly trained personnel are essential to the functioning of the Navy. By each advancement you increase your value to the Navy in two ways. First, you become more valuable as a specialist in your own rating. And second, you become more valuable as a person who can supervise, lead, and train others and thus make far reaching and long lasting contributions to the Navy.

In large measure, the extent of your contribution to the Navy depends upon your willingness and ability to accept increasing responsibilities as you advance. When you assumed the duties of a JO3, you began to accept a certain amount of responsibility for the work of others. With each advancement, you accept an increasing responsibility in military matters and in matters relating to the occupational requirements of the Journalist rating.

You will find that your responsibilities for military leadership are about the same as those of petty officers in other ratings, since every petty officer is a military person as well as a specialist in his chosen field. Your responsibilities for leadership are special to your rating and are directly related to the nature of your work. The managing and staffing of a public affairs office is of vital importance, and it's a teamwork job; it requires a special kind of leadership ability that can only be developed by personnel who have a high degree of technical competence and a deep sense of personal responsibility.

Certain practical details that relate to your responsibilities for administration, supervision, and training are discussed in chapter 3 of this training manual. At this point, let's consider some of the broader aspects of your increasing responsibilities for military and professional leadership:

- Your responsibilities will extend both upward and downward.

Both officers and enlisted personnel will expect you to translate the general orders given by officers into detailed, practical on-the-job language that can be understood and followed even by relatively inexperienced personnel. In dealing with your juniors, it is up to you to see that they perform their work properly. At the same time, you must be able to expain to officers any important needs or problems of the enlisted men.

- You will have regular and continuing responsibilities for training. Even if you are lucky enough to have a highly skilled and well trained public affairs staff, you will still find that training is necessary. For example, you will always be responsible for training lower rated men for advancement. Also, some of your best workers may be transferred, and inexperienced or poorly trained personnel may be assigned to you. Or a particular job may call for skills that none of your personnel have. These and similar problems require you to be a training specialist who can conduct formal and informal training programs to qualify personnel for advancement and who can train individuals and groups in the effective execution of assigned tasks.
- You will have increasing responsibilities for working with others. As you advance to JO1 and then to JOC, you will find that many of your plans and decisions affect a large number of people, some of whom are not in the public affairs office, some of whom are not in the same department of command, and even some who are not in the military service. It becomes increasingly important, therefore, to understand the duties and responsibilities of personnel in other ratings, as well as knowing a good deal about the external publics with whom you work. Every petty officer in the Navy is a technical specialist in his own field. Learn as much as you can about the work of other ratings, and plan your own work so that it will fit in with the overall mission of the command.
- As your responsibilities increase, your ability to communicate clearly and effectively also increase. As a Journalist, you already ss the basic requirement for effective com- ation—the ability to use correct language aking and in writing. However, remember e basic purpose of all communication is anding. To lead, supervise, and train your language must be understood by ot

A second requirement for effective communication in the Navy is a second knowledge of the Navy way of saying things. Some Navy terms have been standardized for the purpose of ensuring efficient communication. When a situation calls for the use of standard Navy terminology, use it. However, as a JO in the public affairs field, you must guard against Navy terms (or use only appropriate ones) when communicating with the external publics.

Still another requirement of effective communication is precision in the use of technical terms. A command of the technical language associated with the Journalist rating and the public affairs field will enable you to receive and convey information accurately and to exchange ideas with others. A person who does not understand the precise meaning of terms used in connection with the work of his own rating is at a disadvantage when he tries to read official publications relating to his work. He is also at a great disadvantage when he takes the written examinations for advancement. Although it is always important for you to use technical terms correctly, it is particularly important when you are dealing with lower rated men; sloppiness in the use of technical terms is likely to be very confusing to an inexperienced man.

- You will have increased responsibililty for keeping up with new developments.

Practically everything in the Navy—policies, procedures, equipment, systems—is subject to change and development. As a JO1, and even more as a JOC, you must keep yourself informed about all changes and new developments that might affect your rating or your work.

Some changes will be called directly to your attention, but others you will have to look for. Try to develop a special kind of alertness for new information. Keep up to date on all available sources of technical information. And, above all, keep an open mind on the latest developments in Navy public affairs techniques—media relations, new equipment in the broadcast/telecast industry, advancements in photojournalism, and so forth.

THE JOURNALIST RATING

Journalist 3 & 2 presents a detailed discussion of the Journalist rating, including the scope of professional duties and responsibilities, military requirements, personal traits, and a description of two specialties within the JO field (JO-3221 and PH-8148 NEC's). It also describes the types of billets normally assigned at the JO 3/2 level. Other descriptions of the Journalist rating may be found in U.S. Navy Public Affairs Regulations and the Manual of Qualifications for Advancement.

BILLET TYPES

Chief and First Class Journalists serve ashore and afloat in a variety of billets. You may be the only JO in your command or you may be assigned to a large public affairs office with several Journalists and two or more public affairs officers. You may assist the head of a section—news, radio/television, audio/visual, community relations, special events, speech bureau—or you may be the section head. Or you may be the section all by yourself.

Senior Journalists serve in the Office of the Chief of Information (Navy Department) and in the Office of the Assistant Secretary of Defense for Public Affairs. They are assigned to the staffs of fleet, force, and type commanders; to naval training centers, naval air stations, and other major shore stations (overseas and CONUS); Fleet Home Town News Center; naval district public affairs offices; major field offices of CHINFO; to large ships; and to the staffs of divisions and flotillas of ships.

A limited number of particularly well qualified senior Journalists are given assignments to instruct at the Defense Information School; to assist in making up the servicewide advancement in rating examinations at the Naval Examining Center; to assist in the preparation of rate training manuals (such as the one you are now studying) and other training materials produced at the Training Publications Division, Naval Personnel Program Support Activity, Washington, D.C.; and to perform other highly specialized duties (such as a rating control desk in BUPERS) where their technical knowledge can be utilized effectively.

Experienced Journalists are also assigned to the staffs of major internal media such as All Hands Magazine and Naval Aviation News (Washington); Stars and Stripes (European and Asian editions published in Germany and Japan, respectively); the Armed Forces Press Service (Washington); and as station managers of Navy-operated outlets affiliated with the world-wide American Forces Radio and Television network.

SPECIALIZATION

Some Journalists tend to specialize in a particular area included in the rating. Sometimes this is due to an individual's interest or past civilian experience, and sometimes it's an accident brought about by several assignments in just one or two types of work. The Chief of Naval Personnel has authorized Navy Enlisted Classification Codes (NEC's) to designate these Journalists who have specialized to the extent that they can be termed "experts" in any one field.

When this manual was published, there were three primary NEC's for which senior Journalists could qualify. They included Radio/TV Specialists (JO-3221), Motion Picture Scriptwriter (PH-8146), and Photojournalist (PH-8148). Each is described in the Manual of Navy Enlisted Classifications, NAVPERS 15105. There are also several secondary classification codes described in this manual for which Journalists may qualify.

These NEC's indicate that a senior JO has ADDITIONAL skills, however, and not that he is a specialist to the exclusion of the rest of the qualifications required for his pay grade. In other words, a radio/TV specialist is required to know as much about the general duties of a JO as any other JO in the same pay grade. When necessary, BUPERS detail personnel use NEC's to assign men to specialized billets, but all men in the rating are expected to be fully qualified for general duty anywhere. A man with a JO-3221, for example, could be assigned to a billet calling for a photo-journalist and would be expected to do a competent job.

REQUIREMENTS FOR ADVANCEMENT

In general, to qualify for advancement you must:

- Have a certain amount of time in grade.
- Complete the required military and occupational training manuals.
- Demonstrate the ability to perform all the PRACTICAL requirements for advancement by completing the Record of Practical Factors, NAVPERS 1414/1 (formerly NAVPERS 760).
- Be recommended by the commanding officer.
- Demonstrate your KNOWLEDGE by passing a written examination based on (a) the military requirements for advancement and (b) the occupational qualifications for advancement in the Journalist rating.

FINAL MULTIPLE

Advancement is not automatic. Meeting all the requirements makes you eligible for advancement but does not guarantee your advancement. The number of men in each rate and rating is controlled on a Navy-wide basis. Therefore, the number of men that may be advanced is limited by the number of vacancies that exist. When the number of men passing the examination exceeds the number of vacancies, some system must be used to determine which men may be advanced and which may not. The system used is the "final multiple" and is a combination of three types of advancement systems:

- Merit rating system
- Personnel testing system
- Longevity, or seniority sytem

The Navy's system provides credit for performance, knowledge, and seniority, and, while it cannot guarantee that any one person will be advanced, it does guarantee that all men within a particular rating will have equal advancement opportunity.

The following factors are considered in computing the final multiple:

Factor	Maximum Credit
Examination score	80
Performance factor (Performance evaluation)	50
Length of service (years x 1)	20
Service in pay grade (years x 2)	20
Medals and awards	15
	185

All of the above information (except the examination score) is submitted to the Naval Examining Center with your examination answer sheet. After grading, the examination scores, for those passing, are added to the other factors to arrive at the final multiple. A precedence list, which is based on final multiples, is then prepared for each pay grade within each rating. Advancement authorizations are then issued, beginning at the top of the list, for the number of men needed to fill the existing vacancies.

KEEPING CURRENT ON ADVANCEMENT

Remember that the requirements for advancement may change from time to time. Check with your division officer or with your training officer to be sure you have the most recent requirements when you are preparing for advancement and when you are helping lower rated men to prepare.

To prepare for advancement, you need to be familiar with (1) the military requirements and the occupational qualifications given in the Manual of Qualifications for Advancement, NAVPERS 18068 (with changes); (2) the Record of Practical Factors, NAVPERS 1414/1; (3) appropriate rate training manuals; and (4) any other material that may be required or recommended in the current edition of Training Publications for Advancement, NAVPERS 10052. These materials are discussed later in the section of this chapter that deals with sources of information.

SCOPE OF THIS TRAINING MANUAL

Before studying any book, it is a good idea to know its purpose and scope. Here are some things you should know about this training manual:

- It is designed to give you information on the occupational qualifications for advancement to JO1 and JOC.
- It must be satisfactorily completed before you can advance to JO1 or JOC, whether you are in the regular Navy or in the Naval Reserve.
- It is NOT designed to give you information on the military requirements for advancement to PO1 or CPO. Rate training manuals that are specially prepared to give information on the military requirements are discussed in the section of this chapter that deals with sources of information.
- It is NOT designed to give you information that is related primarily to the qualifications for advancement to JO3 and JO2. Such information is given in Journalist 3 & 2, NAVPERS 10294.
- The occupational Journalist qualifications that were used as a guide in the preparation of this training manual were those promulgated in the Manual of Qualifications for Advancement, NAVPERS 18068-B, Change 3. Therefore,

changes in the Journalist qualifications occurring after this change may not be reflected in the information given in this training manual. Since your major purpose in studying this manual is to meet the qualifications for advancement to JO1 or JOC, it is important for you to obtain and study a set of the most recent Journalist qualifications.

- This training manual includes information that is related to both the KNOWLEDGE FACTORS and the PRACTICAL FACTORS of the qualifications for advancement to JO1 and JOC. However, no training manual can take the place of actual on-the-job experience for developing skill in the practical factors. The manual can help you understand some of the whys and wherefores, but you must combine knowledge with practical experience before you can develop the required skills. The Record of Practical Factors, NAVPERS 1414/1, should be utilized in conjunction with this training manual whenever possible.
- This training manual goes into much greater depth than the JO 3 & 2. Where the junior book barely introduced you to public affairs theory and policy, community relations and special events, oral communications, adverse news situations, and administrative practices, this course provides a comprehensive study of these important subjects. In the fields of photojournalism and radio/television, this course starts where JO 3 & 2 ended and introduces new and advanced material based on the qualifications for JO 1 & C. To get the most out of these chapters, you must be well grounded in the qualifications for your present rate. A quick review of Journalist 3 & 2 will assist you in studying this manual.
- Before studying this manual, study the table of contents and note the arrangement of information by chapter. Information can be organized and presented in many different ways. You will find it helpful to get an overall view of the organization of this training manual before you start to study it.

SOURCES OF INFORMATION

It is very important for you to have an extensive knowledge of the references to consult for detailed, authoritative, up-to-date information on all subjects related to the military requirements and to the occupational qualifications of the Journalist rating.

Some of the publications discussed here are subject to change or revision from time to time—some at regular intervals, others as the need arises. When using any publication that is subject to change or revision, be sure you have the latest edition. The letter following the numerals designates the edition. Because you should always make it your responsibility to see that you are using the latest edition of any publication or directive, we do not usually show the final letter when referring to a publication or directive in this manual. ALWAYS USE THE LATEST EDITION. When using any publication that is kept current by means of changes, be sure you have a copy in which all official changes have been entered.

BUPERS PUBLICATIONS

The BUPERS publications described here include some which are absolutely essential for anyone seeking advancement and some which, although not essential, are extremely helpful.

The Quals Manual

The Manual of Qualifications for Advancement, NAVPERS 18068 (with changes), gives the minimum requirements for advancement to each rate within each rating. The Quals Manual lists the military requirements which apply to all ratings and the occupational qualifications that are specific to each rating.

The Quals Manual is kept current by means of numbered changes. These are issued more frequently than most rate training manuals can be revised; therefore, the training manuals cannot always reflect the latest qualifications for advancement. When preparing for advancement, you should always check the LATEST Quals Manual and the LATEST changes to be sure that you know the current requirements for advancement in your rating.

When studying the qualifications for advancement, remember these three things:

- The quals are the MINIMUM requirements for advancement to each rate within each rating. If you study more than the required minimum, you will of course have a greater advantage when you take the written examination for advancement.
- Each qual has a designated pay grade—E-4, E-5, E-6, E-7, E-8, or E-9. You are responsible

for meeting all quals specified for advancement to the pay grade to which you are seeking advancement AND all quals specified for lower pay grades.

- The written examinations for advancement to E-6 and above contain questions relating to the practical factors and the knowledge factors of BOTH military/leadership requirements and occupational qualifications. Personnel preparing for advancement to E-4 or E-5 must pass a separate military/leadership examination prior to participating in the Navy-wide occupational examination. The military/leadership examinations for E-4 and E-5 levels are given according to a schedule prescribed by the commanding officer. Candidates are required to pass the applicable military/leadership examination only once.

A special form known as the RECORD OF PRACTICAL FACTORS, NAVPERS 1414/1, is used to record the satisfactory completion of the practical factors, both military and occupational, listed in the Quals Manual. This form is available for each rating. Whenever a person demonstrates his ability to perform a practical factor, appropriate entries must be made in the DATE and INITIALS column. As a JO1 or JOC, you will often be required to check the practical factor performance of lower rated men and to report the results to your division or supervising officer.

As changes are made periodically to the Quals Manual, new forms of NAVPERS 1414/1 are provided when necessary. Extra space is allowed on the Record of Practical Factors for entering additional practical factors as they are published in changes to the Quals Manual. The Record of Practical Factors also provides space for recording demonstrated proficiency in skills which are within the general scope of the rating but which are not identified as minimum qualifications for advancement. Keep this in mind when you are training and supervising lower rated personnel. If a man demonstrates proficiency in some skill which is not listed in the Journalist quals but which falls within the general scope of the rating, report this fact to the supervising officer so that an appropriate entry can be made.

The Record of Practical Factors should be kept in each man's service record and should be forwarded with the service record to the next duty station. Each man should also keep a copy of the record for his own use.

NAVPERS 10052

Training Publications for Advancement, NAVPERS 10052, is a very important publication for anyone preparing for advancement. This publication lists required and recomended rate training manuals and other reference material to be used by personnel working for advancement. NAVPERS 10052 is revised and issued once each year by the Bureau of Naval Personnel. Each revised edition is identified by a letter following the NAVPERS number. When using this publication, be SURE you have the most recent edition.

The required and recommended references are listed by rate level in NAVPERS 10052. It is important to remember that you are responsible for all references at lower rate levels, as well as those listed for the rate to which you are seeking advancement.

Rate training manuals that are marked with an asterisk (*) in NAVPERS 10052 are MANDATORY at the indicated rate levels. A mandatory training manual may be completed by (1) passing the appropriate enlisted correspondence course based on the mandatory manual, (2) passing locally prepared tests based on the information given in the mandatory manual, or (3) in some cases, successfully completing an appropriate Navy school.

It is important to notice that all references, whether mandatory or recommended, listed in NAVPERS 10052 may be used as source material for the written examinations, at the appropriate rate levels.

Rate Training Manuals

Rate training manuals are written for the specific purpose of helping personnel prepare for advancement. Some courses are general in nature and are intended for use by more than one rating; others (such as this one) are specific to the particular rating.

Rate training manuals are revised from time to time to bring them up to date. The revision of a rate training manual is identified by a letter following the NAVPERS number. You can tell whether a training manual is the latest edition by checking the NAVPERS number and the letter following the number in the most recent edition of the List of Training Manuals and Correspondence Courses, NAVPERS 10061 (revised).

Each time a rate training manual is revised, it is brought into conformance with the official publications and directives on which it is based;

but during the life of any edition, discrepancies between the manual and the official sources are almost sure to arise because of changes to the latter which are issued in the interim. In the performance of your duties, you should always refer to the appropriate official publication or directive. If the official source is listed in NAVPERS 10052 and therefore is a source used by the Naval Examining Center in preparing the advancement examinations, the Examining Center will resolve any discrepancy of material by using that which is most recent.

There are three rate training manuals that are specially prepared to present information on the military requirements for advancement. They are:

- Basic Military Requirements, NAVPERS 10054 (current edition).
- Military Requirements for Petty Officer 3 & 2, NAVPERS 10056 (current edition).
- Military Requirements for Petty Officer 1 & C, NAVPERS 10057 (current edition).

Each of the military requirements manuals is mandatory at the indicated rate levels. In addition to giving information on the military requirements, these three books give a good deal of useful information on the enlisted rating structure; how to prepare for advancement; how to supervise, train, and lead other men; and how to meet your increasing responsibilities as you advance.

Satisfactory completion of Journalist 3 & 2, NAVPERS 10294 is required for advancement to JO3 and JO2. If you have met this requirement by satisfactorily completing an earlier edition of Journalist 3 & 2, you should at least glance through the latest revision of the training manual. Much of the information given in this edition of Journalist 1 & C is based on the assumption that you are familiar with the contents of the latest Journalist 3 & 2.

Rate training manuals prepared for other ratings are often a useful source of information. Reference to these training manuals will increase your knowledge of the duties and skills of other men in your command or related fields. The manuals prepared for Photographer's Mates, Lithographers, and Yeomen are likely to be of particular interest to you. For a complete listing of rate training manuals, consult the List of Training Manuals and Correspondence Courses, NAVPERS 10061 (revised).

Correspondence Courses

Most rate training manuals are used as the basis for correspondence courses. Completion of a mandatory training manual can be accomplished by passing the correspondence course that is based on the manual. You will find it helpful to take other correspondence courses, as well as those that are based on mandatory manuals.

For example, completion of the officer correspondence course based on U.S. Navy Public Affairs Regulations, NAVSO P-1035 is strongly recommended for personnel preparing for advancement to JO1. A large percentage of the exam is based on this pub (it is a study reference listed in NAVPERS 10052—a knowledge of its entire contents required for JO1).

Other examples related to the Journalist rating are Photographer's Mate 3 & 2, NAVPERS 91493; Photographer's Mate 1 & C, NAVPERS 91649; and Lithographer 3 & 2, NAVPERS 91471.

OTHER SOURCES

There are several additional sources of information that you may find useful in connection with your responsibilities for leadership, supervision, training, and administration. They include the Manual for Navy Instructors, NAVPERS 16103; the Naval Training Bulletin, NAVPERS 14900 (published quarterly); the Correspondence Manual, SECNAVINST 5216.5; Security Manual for Classified Information, OPNAVINST 5510.1; U. S. Navy Manual of Naval Photography, OPNAVINST P-3150.6; and all SECNAV instructions dealing with Navy public affairs, community relations, American Forces Radio and Television, and so forth.

Direction Magazine, NAVSO P-2470 is a monthly publication issued by the Chief of Information containing interesting and useful information on all aspects of current Navy public affairs. The magazine is particularly useful to Journalists because it presents information which supplements and clarifies information contained in U.S. Navy Public Affairs Regulations. It also discusses new tools in the public affairs/JO field, policies, and procedures.

TRAINING FILMS

Training films available to naval personnel are a valuable source of supplementary information on many technical subjects. Training films are listed in the United States Navy Film Catalog, NAVAIR 10-1-777 (formerly NAVWEPS 10-1-777), published in 1966. Copies may be ordered in accordance with the Navy Stock List of Forms and Publications, NAVSUP 2002. Monthly supplements to the Film Catalog are distributed to catalog holders.

When selecting a film, note its date of issue listed in the Film Catalog. As you know, procedures sometimes change rapidly. Thus some films become obsolete rapidly. If a film is obsolete only in part, it may sometimes be shown effectively if before or during its showing you carefully point out to trainees the procedures that have changed. For this reason, if you are showing a film to train other personnel, take a look at it in advance if possible so that you may spot material that may have become obsolete and verify current procedures by looking them up in the appropriate sources before the formal showing.

SCHOOLS AVAILABLE TO JOURNALISTS

The Chief of Information makes recommendations to the Chief of Naval Personnel concerning training of Navy Journalists. BUPERS is responsible for training personnel assigned to public affairs duties, and in cooperation with and acting on the recommendations of CHINFO, provides instruction concerning the responsibility of the Navy to the public, the necessity for a public affairs program, and the means and techniques to achieve it.

Part A, Chapter 4 of U.S. Navy Public Affairs Regulations describe the various courses available to JO's at the Defense Information School, Fort Benjamin Harrison, Indiana. There are three currently available to senior Journalists: Advanced Information Specialist, Broadcast Specialist, and Newspaper Editor Course.

BUPERS publishes annually a listing of specialized photographic/journalist training programs in civilian institutions offered to qualified senior Journalists: a one-year course of instruction in "Photographic Journalism" (Syracuse University) and a one-year course of instruction in "Motion Picture Script Writing" (University of Southern California). Both courses convene annually in September. See BUPERSNOTE 3150 series for complete details on eligibility requirements.

Further information on the above and other courses, and on quotas and schedules of sessions, will be found in the Catalog of U.S. Navy Training Activities and Courses, NAVPERS 91769.

CHAPTER 2

PUBLIC AFFAIRS POLICY AND PROCEDURES

You have been working for some time now as a Journalist in the general area of Navy public affairs. This, as you know, is the general function of evaluating public attitudes towards the Navy or the command, consideration of public opinion in formulating and administering Navy policies, and keeping the public informed about the Navy.

In chapter 2 of your training manual for JO 3/2, you were introduced to the three broad areas of public affairs: public information, community relations, and internal relations.

Most of your work has been in public information, the communication phase of public affairs. This is because you have been trained as a communication specialist, not as an analyst of public opinion or maker of broad policy. As you advance in the Journalist rating, however, you need to be more familiar with the theory and practice of public affairs, as opposed to the more narrow function of public information. This understanding of the theory behind your work will help you develop greater skill in your job.

This chapter, because of its length, is divided into three major parts. You will study the following material: Part ONE—(1) an analysis of public relations (both civilian and military) and (2) a brief survey of public opinion and mass communication literature; Part TWO—(1) planning, coordinating, and implementing a public affairs program (locally, nationally, overseas, and afloat); (2) wartime duties of public affairs personnel in combat zones; and (3) media relations practices of which senior JO's should have a knowledge; and Part THREE—(1) organization of DOD and its relationship to the military departments and to the unified and specified commands; (2) organization of public affairs functions in the Department of Defense, unified, and specified commands; (3) Department of Defense policy on the release of information at the seat of Government; and (4) organization of internal information agencies.

The material presented in the following three parts of this chapter (which will form a basis for applying the theory and practical work of the PA field) is based on the policy and plans curriculum used at the Defense Information School; U.S. Navy Public Affairs Regulations (NAVSO P-1035); and current (at the time of this writing) public affairs directives issued by DOD, SECNAV, OPNAV, and CHINFO. However, when actually applying this material to your PA assignment, MAKE SURE you have the current changes to these references.

At the Defense Information School (DINFOS), Armed Forces public affairs personnel (Navy Journalists, Army information specialists, military public affairs officers, GS information specialists, etc.) are trained to understand the function of the joint public affairs staff within the broad Department of Defense (DOD) complex (they are basically trained as info specialists in their own service). Journalist 3 and 2 briefly introduced you to the DOD public affairs picture; it centered primarily on the public affairs organization within the Navy. Most of this chapter will be presented from an overall DOD public affairs point of view.

Within the Department of Defense a public affairs program exists to:

- Provide maximum information about the Department of Defense consistent with national security.
- Initiate and support activities contributing to good relations between the Department of Defense and all segments of the public at home and abroad.
- Plan for Department of Defense national public media censorship activities in the event of a declared national emergency.

It is not the purpose of this manual to train you in commercial public relations practice.

You should already be aware of the essential difference between commercial public relations and military public affairs. Commercial public relations is based on the free enterprise concept of marketing a product or service for a private corporation. Military public affairs programs exist to provide information and maintain an awareness and concern for public opinion regarding an organization that is owned and operated by and for the American people. Where the commercial public relations practitioner answers only to the officers of his company, military public affairs personnel are responsible to their command, the Navy, the Defense Department, the President, and through the Congress, to the American voters and taxpayers. When a civilian public relations practitioner errs or a private corporation's public relations turn sour, the consequences are seldom great. When a military commander's actions or those of his public affairs personnel produce negative results, the unfavorable public relations implications often have long-term national and international ramifications which can cause damage to our national defense posture and objectives.

No organization in American society can take public opinion for granted. No one can assume that good performance and strength alone will bring public recognition, understanding, and support. In a modern complex society it is necessary for every organization seeking public support to establish and maintain information programs in order to create a common ground of understanding with the public.

Perhaps even more important than the Defense Department's concern for public understanding and support is the accepted principle that the nation's citizens have "the right to know" all unclassified information that is required or that is within the commonly accepted meaning of news. The Defense Establishment belongs to the American people. It is accountable to them and has an obligation to spend their money wisely, operate efficiently, and generally in accord with their wishes. Support of the defense effort has required sacrifices on the part of the American people and will continue to do so.

The Armed Services depend upon the public for all the essential elements of their existence; legal authority to exist and to function within their assigned areas of responsibility; funds required to procure materials and services; manpower and equipment; and the kind of public recognition that any such organization requires if it is to maintain high morale and perform at peak efficiency. Those elements are provided by the public today because the public agrees that there is a need for an adequate Defense Establishment.

Top-level evidence of the Navy's concern for keeping the public informed is reflected in a statement by Admiral Thomas H. Moorer, Chief of Naval Operations (Aug '67 - Jul '70):

"It is particularly important today, in these times of very rapid communications and television, where one impression can cause significant action on the part of our government.... that we ensure that the public is entirely and accurately informed about the overall naval situation in a very timely and fair manner."

CHAPTER 2—PART ONE

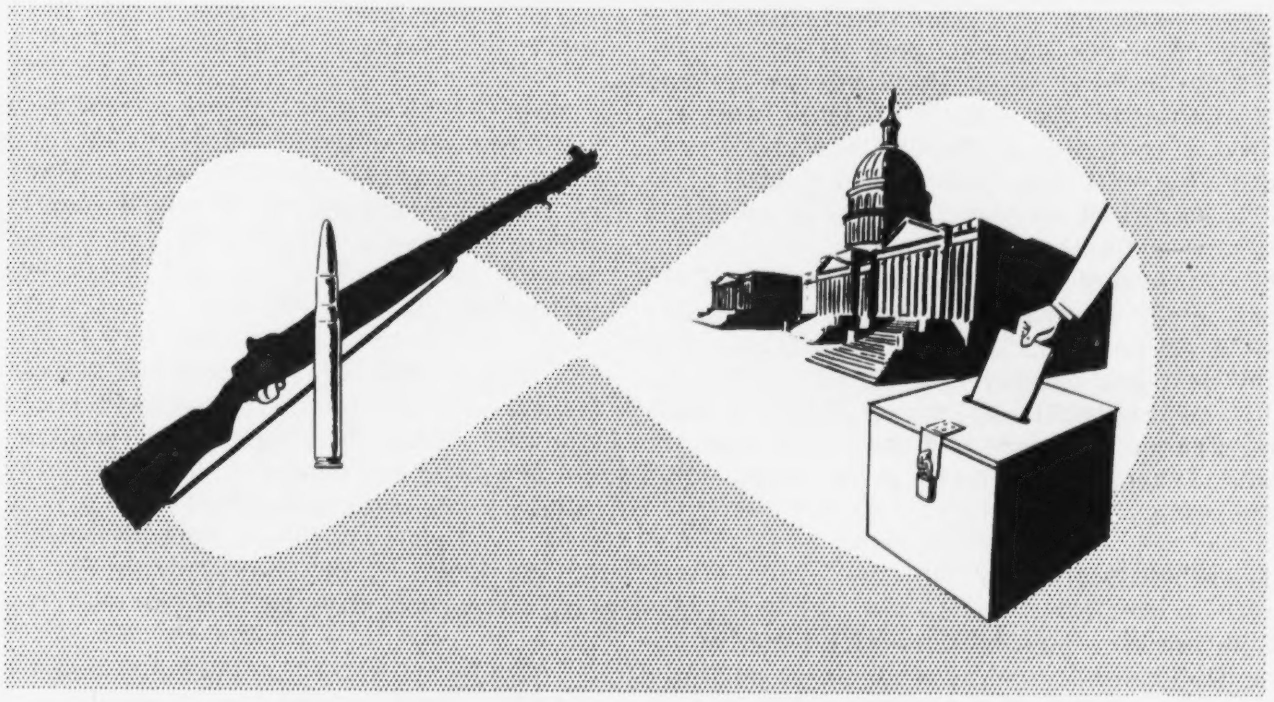
ANALYSIS OF PUBLIC RELATIONS

This section surveys the history of public relations and points out significant terms, principles, and theories related to the military public affairs profession. The terms and principles discussed should be applied to the solution of public affairs problems.

Most of these basic principles and terms have stemmed from civilian public relations. You should continually keep in mind that as a Journalist in the military public affairs field, you must restrict public affairs activities to those authorized and accepted by national policy and military regulations. Civilian public relations principles and practices, divested of their promotional elements, can enhance the military public information and public opinion evaluation function.

What is Public Relations? (PR)

Public relations is practiced to influence public opinion and human behavior. It is the quality of the relationships between an individual or organization and the public. Public relations is a way to influence public opinion through a planned effort which follows the basic principles



174.1
Figure 2-1.—The Armed Forces of the United States literally depend on "ballots for bullets."

of policies in the public interest, good performance, and adequate communication. It is not enough to have a concern for the public interest that is manifest in the policies of an individual or organization, and good performance on its part. The public must recognize that an individual or organization is performing responsibly, and does have its interests in mind. This recognition can be achieved only by adequate communication between the two. The end result of public relations is favorable public opinion towards and public acceptance of an individual, idea, product, service, or institution.

Public relations is a term used in at least three senses in our society:

- The relationships which an individual or organization has with individuals and groups which compose its publics.
- The ways and means used to achieve harmonious relationships with the publics.
- The quality or status of an individual's or organization's relationships with its publics.

PR Role in Society

Public relations plays an important role in our society. It provides the public with useful information it would have difficulty obtaining otherwise, and helps market products and services that contribute to the development of our national economy and standard of living. Also, it serves as a social bookkeeper or conscience concerning the relationships of government, or of business, with the public. Communication experts have determined that up to 50 per cent of the content of our mass media originates in some way through public relations efforts. It has helped to make our government and political systems more meaningful. It has raised funds for combating polio, heart disease, and other crippling diseases. It is used to foster national and world support for the defense of free people everywhere. It is also used to bring about gradual adjustments to social problems that plague our society.

It is estimated that more than 100,000 Americans are employed in public relations and that American industry spends in excess of $2 billion each year on public relations activities.

Public relations is taught in some 200 universities. Fourteen offer bachelor's degrees and five offer master's degrees in PR, but it is difficult to find universal acceptance of its definition.

Because public relations is a relatively new term and even newer occupation, there is considerable confusion and often controversy surrounding its employment and practitioners. Since there are no legal standards or license requirements in the PR field, numerous unqualified and often disreputable individuals have brought discredit and dishonor to public relations, particularly among members of the mass media and legislative bodies.

Public relations practitioners often are stereotyped by the general public with press agentry which is an ancestor of public relations. The history of press agentry reveals its function as one of getting publicity for publicity's sake alone. Frequently there has been little concern shown for the public interest or responsible performance.

A Popular PR Definition

A definition formulated by the editors of the Public Relations News and now widely accepted in the field is:

"Public relations is the management function which evaluates public attitudes, identifies the policies and procedures of an individual or organization with public interest, and executes a program to earn public understanding and acceptance."

There are other popular and sound definitions of public relations. Almost all recognize that the term refers both to the state of the relationships between an organization and its publics and to the efforts to do something about these relationships by counseling managers and leaders in ways to work with the public. Planning two-way communication which contributes to the success of public relations activities is inherent to all definitions.

Public Relations Terms

The following terms are used at the Defense Information School and in the literature and practice of public relations:

PUBLIC.—A constantly changing, not necessarily organized group of people who may or may not know and communicate with each other, but who all have the same relationship to some person or group.

PUBLIC INFORMATION.—The process of providing information to the public, mainly, though not necessarily exclusively, through the mass media. Also, sometimes the state of public knowledge on a subject, as "the level of public information" on an issue.

PROPAGANDA.—A planned or schemed program for spreading doctrine or system of principles regardless of the public interest. It can be the dissemination of ideas, information, or gossip for the purpose of helping or injuring a person, an institution, a cause, a political party, or the like.

PUBLICITY.—Information with news value issued as a means of gaining public attention or support. Publicity also results from the staging of newsworthy events, such as anniversary celebrations, seminars, dedications, beauty contests, and ground-breakings, and from unplanned events (such as accidents) over which the organization may have little or no control.

PRESS AGENTRY.—Publicity used more to attract attention than to gain understanding. The posing by an actress or other celebrity with a product or an individual for photographs merely to bring attention to their association is considered press agentry.

LOBBYING.—Unsolicited services, messages, publications, or other devices designed to influence any member of a legislative body in his attitude toward particular legislation or appropriations.

Historical Evolution of PR

Great thinkers and educators tell us that to understand the present and future it is necessary to look at the past.

Although the practice of PR as a specialized skill and the use of the term date only from the closing years of the 19th century, public relations as a concept is not new. It has been practiced in one form or another from the time men came together and formed groups or societies.

Leaders have always had the option of three approaches to get men to make concerted efforts—power, purchase, pursuasion—or a combination of the three.

POWER influences human behavior by overriding human will and choice. It threatens individual or group security and well being. A dictator exerts control through naked power by imprisoning or assassinating anyone who opposes his government. The disadvantages of the use of power alone to control human behavior include its difficulty of application, its wastefulness, its disregard for morality, and the serious limitation in the progress a government can make through that means.

PURCHASE is used to control human behavior by offering a reward for particular behavior. Money, goods, glory, and position of honor have been used throughout history to purchase human behavior. Purchase is usually preferred over power, but its limitations lie in the fact that people are purchased only by what they value, and opposing forces may gain control by offering higher stakes to those who accept purchase.

PERSUASION is the third and most complex method of controlling human behavior. With persuasion, human behavior is guided by a liaison or communication between the minds of the leader and the governed. Words, pictures, gestures, or other means of human communication are used to persuade people to act in a specified manner because they believe it is the right way to act.

GOVERNMENT BY PERSUASION.—Every government uses power and purchases to some degree to achieve its objectives. However, the great democracies primarily depend upon persuasion to gain acceptance of their programs. In order to persuade there must be free communication. Without free communication there is no democracy. Free communication is necessary for a democracy to emerge, develop, and endure as its ideas and ideals are tested and retested in the dialogue of each generation. In the conduct of public relations the PR practitioner depends upon persuasion to achieve his objectives. These objectives are to change or neutralize hostile opinion, crystalize unformed or latent opinion, and conserve favorable opinions toward the idea, product, service, or institution which he represents. It follows then that the public relations function in modern society has advanced most in those countries which permit free communication.

EARLY BEGINNINGS.—Efforts to communicate information to influence action can be traced back to early civilizations. Archeologists found a farm bulletin in Iran (Persia) which told the farmers of 1800 B.C. how to sow, irrigate, and harvest their crops and how to control field mice.

Today, U.S. Department of Agriculture farm bulletins perform a similar function. The art and architecture of ancient Egypt, Assyria, Persia, and China were designed to build support for and glorify emperors, kings, priests, or other leaders, or for ideas such as Christianity. Our knowledge of these ancient civilizations has to a great extent been the result of deciphering this art and architecture.

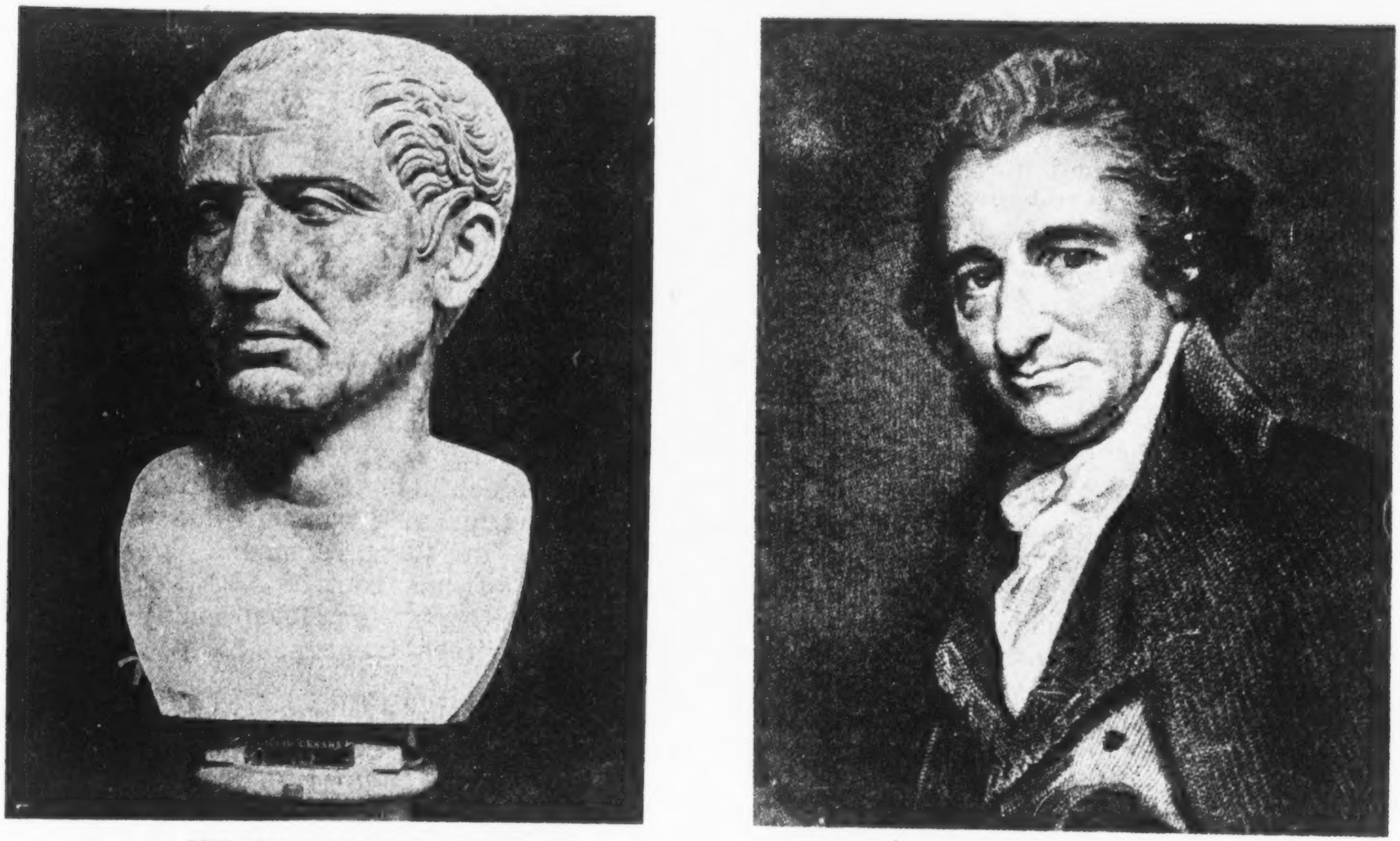
Julius Caesar is remembered as a great conqueror, statesman, and historian. There is evidence that he was one of the first rulers to practice public relations on a large scale in government. His commentaries on the Gallic Wars are considered one of the most masterful propaganda tracts ever written. Reputed to be the brainchild of Caesar, the Roman newspaper "Acta Diurna," was devoted to news about Caesar and his government. It was distributed in the Forum about 60 B.C. Some historians believe Caesar employed publicity agents or ghost writers to enhance his power and reputation.

In creating the newspaper, Caesar hoped to accomplish these goals:

- Build a favorable image of himself.
- Stimulate interest in his government.
- Achieve good will.
- Influence opinion and legislation.
- Keep his people informed.

The history of Europe and Asia is replete with examples of other rulers who used what we would now call opinion molding techniques to gain and hold power. Our own nation owes its being, in a large measure, to Thomas Paine, Samuel Adams, Benjamin Franklin, and other patriots who published newspapers and pamphlets to rally the people of the Colonies to the cause of independence.

IMPACT OF PRINTING PRESS.—In Europe before the mid-15th century, education was beyond the reach of the general public, usually being limited to royalty, political and religious leaders, and the wealthy landowners. Reading matter which was available had been inscribed by hand usually in a single copy. The invention in 1454 of the printing press with movable type had a major impact on public communications and the course of history in the Western World. The ability to mass print was followed by the establishment of educational institutions which were opened to a much wider segment of the



JULIUS CAESAR

THOMAS PAINE

174.2

Figure 2-2.—Early practitioners of public relations.

public. Mass printing permitted the publication of newspapers, pamphlets and books. Libraries opened, in which the newly educated could read and study the ideas and thoughts of the "world's thinkers" and the revolutionary concepts of individuals such as Martin Luther, Voltaire, and Rousseau. The resulting human enlightenment produced unrest and popular revolts to overthrow individuals, organizations, and governments, which denied the "God-given" or "natural" rights of the people.

A case in point is the American Revolution. It developed from a complex convergence of social, economic and political problems largely ignored by the reigning British monarch King George III, because of a lack of communication with the New World. The publicity agent for the "Cause" was Samuel Adams. The command information officer was Thomas Paine, the pamphleteer. Spokesmen for the Revolution were Benjamin Franklin and Thomas Jefferson. Using some of the most dramatic and effective PR efforts in history, Patrick Henry molded public opinion and support. Staged events (The Boston Tea Party), oratory ("Give me liberty or ...."), organizations (Sons of Liberty, rallies, protests), publications, and propaganda were used by American patriots to crystallize public interest and support, both in the colonies and in Europe. Many of those PR efforts have been duplicated in almost every popular revolution that has taken place since 1776.

The Declaration of Independence was written out "of a decent respect to the opinions of mankind." Throughout the American Revolution and in the early years of the new Nation, persuasive communication by early Presidents and leaders played a key role in the nation's growth and development.

'KITCHEN CABINET' PR MAN.—The use of public relations techniques to adjust citizens to major social and economic changes is exemplified by the administration of President Andrew Jackson. A former newspaper editor, Amos

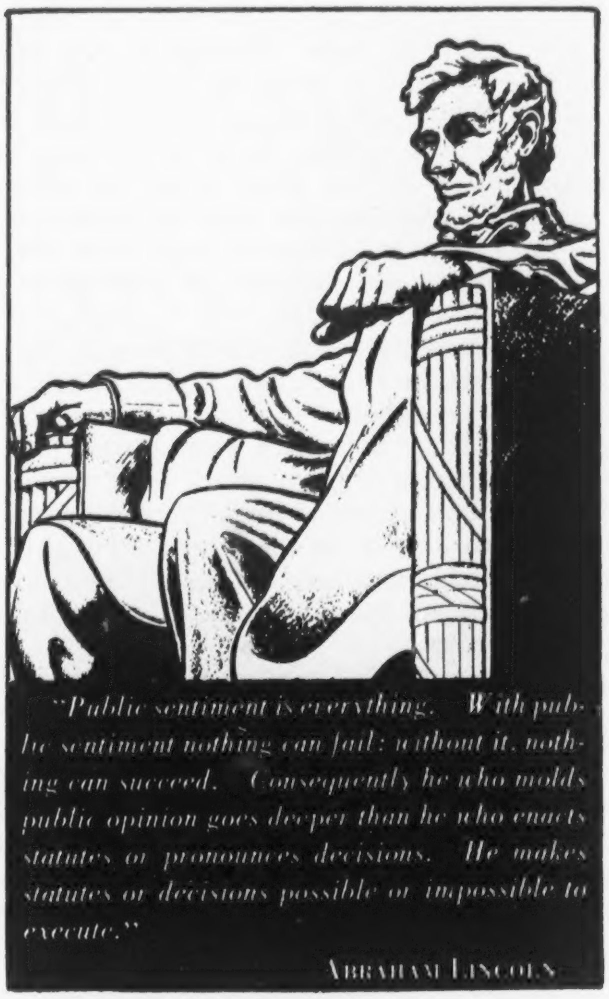
Kendall, was employed by President Jackson and served in Jackson's influential "Kitchen Cabinet." He was Jackson's pollster, counselor, ghost writer, problem solver, idea man, and publicist. Although relatively unknown outside Washington's officialdom, Kendall worked at the policy making level and played a key role in the success President Jackson had in establishing free education, economic reforms in the public's favor, and passage of legislation which gave the man on the street a vote and voice in politics.

From the end of Jackson's Administration until the Civil War the expansion of railroads and the invention of the telegraph were major milestones in the evolution of the nation's communications system. Railroads rushed passengers, newspapers, and publications to communities that had accepted a delay of weeks or months for news of current interest elsewhere. The advent of a telegraph system brought immediate long distance communication and provided newspapers with a system for gathering news that changed the manner in which news was reported. Mass communications became an established fact.

The Civil War climaxed a lengthy and bitter political, economic, and social struggle between two opposing forces of the nation. Agitation for public support by both sides preceded the war by many years. Public relations efforts included staged events, oratory, propaganda, and popular front organizations.

PRESIDENT LINCOLN (PR MASTER).—President Abraham Lincoln, a master of both oral and written communication, welded the Union forces together and led them to ultimate victory over the Confederacy. Lincoln was acutely aware of the power of public opinion, but his military commanders were not prepared for the press relation problems brought about by the mass communication system and the railroads. As a result, his administration suffered.

From the period of Reconstruction to the beginning of the 20th century a number of major developments spurred the evolution of public relations as a distinct function. The drift of a rapidly multiplying population to the cities, a swell of immigration, a shift of production from home to factory, and a fantastic corporate growth caused a loss in face-to-face communication and created complex social and economic problems.



"Public sentiment is everything. With public sentiment nothing can fail: without it, nothing can succeed. Consequently he who molds public opinion goes deeper than he who enacts statutes or pronounces decisions. He makes statutes or decisions possible or impossible to execute."

ABRAHAM LINCOLN

174.3

Figure 2-3.—President Lincoln, master of both written and oral communications.

To meet the problem of reduced personal communication within society, the public rapidly adjusted to the use of technological advances that made possible a widening of the mass communication system. The establishment of the telephone system and technological advances in the printing of newspapers, books, and magazines vastly widened the mass communication system and satisfied the demand for news.

THREE ERAS OF PUBLIC RELATIONS.—Public relations literature discusses three distinct eras of American public relations evolvement: (1) the "Public Be Damned" Era, (2) the "Public Be Fooled" Era, and (3) the present "Public Be Informed" Era that began early in this century.

The first era was named for a purported remark of Willian H. Vanderbilt, a railroad tycoon. Asked in 1889 whether it was in the public interest to remove a fast daily train between New York and Chicago, he is reported to have said, "The public be damned—we don't take any stock in this silly nonsense working for anybody's good but our own—because we are not." Whether accurate or not, that phrase stuck because it symbolized the attitude of the business giants of that day.

The rise of powerful monopolies, concentration of wealth and power in the hands of a few, and the roughshod tactics of the so-called "Robber Barons," brought a wave of public protest and demands for reform. Contemporary public relations emerged during the "Public Be Damned" Era as part of the power struggles by economic groups against political reform movements demanded by entrenched labor, farm, and social groups.

The popular revolt against big business was led in large part by Theodore Roosevelt, who earned the soubriquet "Trust Buster." Agitation for reform found its strength in the writings of the so called "Muckrakers." The "Muckrakers" thundered out their denunciations of big business and the "Robber Barons" to the mass circulation audiences of the popular magazines and newspapers. The impact of the growing mass media was apparent.

At first big business was helpless against the onslaught of the accusations of the "Muckrakers" and the political reform movements because they had lost contact with the public. They needed help in reaching the public with favorable information. Their first instinct turned them to their advertising men and lawyers. But when threats to take their advertising away from media and law suits failed to dissuade editors from printing the exposes, big business hired ex-newspapermen and press agents in an effort to capture the public's attention.

These ex-newspapermen and press agents followed the example of the press agents of the entertainment world of the late 19th century.

Phineas T. Barnum had used trickery, stunts, and flamboyant publicity efforts to attract attention and audiences for freak shows and circuses.

One-way communication, liberal coats of "white-wash," trickery, and stunts were the major tools used by corporate press agents to combat the damage of the "Muckrakers" and political reform groups. The period eventually became known as the "Public Be Fooled" Era of public relations.

Ivy Ledbetter Lee is generally credited with being one of the pioneers of PR who helped usher in the "Public Be Informed" Era which has lasted from the early 20th century until today.

Lee supplemented his income as a reporter for the New York World by writing news releases for some of the corporations seeking a voice in public communication. He noted that business policies of secrecy and silence were failing. He believed that in order to be understood, corporations must become articulate, open their books, and take their case to the public.

Lee issued a "Declaration of Principles" in 1906, in whch he stated: "This is not a secret press bureau. All our work is done in the open. We aim to supply news. This is not an advertising agency; if you think our material ought properly to go to your business office, do not use it. Our matter is accurate. Further details on any subject treated will be supplied promptly, and any editor will be assisted most cheerfully in verifying directly any statement or fact ...In brief our plan is, frankly and openly, on behalf of business concerns and public institutions, to supply to the press and public of the United States prompt and accurate information concerning subjects which it is of value and interest to the public to know about."

The Declaration is an expression of two of the three recognized principles of effective public relations: Good performance and adequate communication. Policy in the public interest is third. His "Declaration of Principles" offers sound guidance to effective press relations today.

WW I CONTRIBUTIONS.—Other important contributions to public relations theory and practice were made in World War I. During the war, George Creel, a well-known newsman, was appointed to head the Committee for Public Information. Creel's committee mobilized militant public opinion in support of our national objectives, countered the enemy's propaganda, and helped to sell Liberty Bonds on a scale never before thought possible. Creel and the members of his committee, which included Carl Byoir and Edward L. Bernays, transformed public relations from a defensive weapon to a positive dynamic tool of management.

When the war ended, Byoir and Bernays returned to the business world, where both had a far reaching influence on the development of PR.

FIRST PR TEXTBOOK.—Bernays wrote the first book about PR and taught the first university courses in public relations. He coined the term "public relations counsel." He was responsible for pointing out that PR was a function of management, that management had a responsibility not only to its employees, but to the public they served or depended on for support.

Since the early 1920's, mass communication experts and social scientists have made significant contributions to the evolution of public relations. Studies of public opinion, propaganda, the stereotyping of attitudes, individual and group behavior, and the operations of pressure groups and opinion leaders number among their scholarly contributions. Public opinion polls were first conducted on a national scale in 1916 and grew to national prominence and influence in the 1920's and 30's.

LIPPMANN DEFINES PUBLIC OPINION.—One important contribution was the book Public Opinion by Walter Lippmann. Lippmann's book, published in 1922, describes what has been accepted as the most valid definition of public opinion. According to Mr. Lippmann, the opinions held by a person are based on his experiences, environment, education and many preconceived notions. He likens a person's "public opinion" to pictures in one's head. Those images Mr. Lippmann called stereotypes. The theories and terms of Public Opinion have become a permanent part of the lexicon of social scientists, social psychologists, and public relations professionals.

The crash of the American stock market and the depression that followed awakened governmental agencies, educational institutions, religious organizations, welfare agencies, and other non-profit institutions to the role public relations could play in the success of their particular activity. Public relations evolved considerably under Franklin D. Roosevelt's administrations.

Although radio had emerged as a mass communication medium during the 1920's, its tremendous impact did not become apparent until President Roosevelt used radio to communicate directly with the American people through his "Fireside Chats." Using network radio and the front page of the daily newspapers, President Roosevelt exercised strong leadership and consummate communications skill to harness the forces of protest into an effective and popular government.

PR EXPANDS DURING WW II.—When World War II began, President Roosevelt continued using his leadership and communication skills to weld American economic, political, and military forces into a power that remains second to none.

President Roosevelt appointed Elmer Davis, a newsman, to head the Office of War Information. That office was charged with maintaining home-front morale and winning public support for rationing, the draft, war bonds, and other wartime programs.

Following WW II, public relations experts were used by the government to help ease the staggering adjustment of shifting to a peacetime economy and integrating the millions of ex-servicemen back into the work force.

Since WW II, public relations efforts and organizations have expanded with the national economy. The most intense development was during periods of political and economic crisis and unrest.

Among the significant developments of public relations since WW II are the relationships of chief executives and their PR counsel, establishment of public relations training at the university level, organization of a national professional public relations society, and the use of radio and television to influence public opinion.

The relationship between President Eisenhower and his press secretary, James Haggerty, was a positive example of how a public relations expert and his "boss" best work as a team. Mr. Haggerty sat in on the Administration's major policy conferences and planning sessions and was consulted before final decisions and public announcements were made. Filmed newscasts of presidential press conferences were also introduced during the Eisenhower Administration.

In 1947, the first School of Public Relations was opened at Boston University. It is now known as the School of Public Communications. Many other universities now offer degrees in Public Relations.

In 1964 The Public Relations Society of America (PRSA) started a program of voluntary certification of members' professional skill including written examinations. PRSA now has almost 6000 members.

President John F. Kennedy was the first President to permit live radio and television broadcasting of Presidential news conferences. His use of the electronic media during the "Steel Crisis" and "Cuban Missile Crisis" in 1962 best exemplify how quickly public opinion can be marshalled to support national objectives.

NEED FOR EXPERTISE.—Today, public relations practice is maturing into a specific discipline requiring of its practitioners expert skill in mass communications and applied social psychology. It has found acceptance in all phases of government, business, industry, commerce, institutionalism, politics, and even entertainment.

Military PA Parallels Civilian PR

Military public affairs (the parallel of civilian public relations) has a long history of its own. It owes its peculiarities to the unique requirements of military discipline, methods, and goals. If military PA can be directly compared to civilian PR, then it can best be compared to the public relations practices of the non-profit organization, whose interest is deeds and a continued existence for good purposes, rather than production for a profit.

Down through history, beginning as far back as half a millennium before Christ, military public affairs has been practiced as a unique art with close civilian parallels. In years gone by, as now, there have been highly successful practitioners of the art. These individuals could move from the military to the civilian realm and make their successful and proven PR theories operate for them in both realms by adapting them to suit changes in goals, objectives, and policy.

Perhaps the earliest example of military concern for public affairs occurred after the Battle of Marathon in 490 B.C. When the Athenian Army unexpectedly defeated the Persian Army at Marathon, the Athenian commander sent a runner to Athens, 28 miles away, to tell the people that the Army had won a decisive victory.

That event points up a basic reason for the existence of public affairs efforts by armed forces fielded by democratic governments. When a democracy establishes and maintains a military force for its protection, the people have a right to know all the news of public concern about the organization.

The great military leaders of history were outstanding communicators, both with their men and with the public.

Napoleon always personally appeared before his armies on the eve of battle and explained the objectives and advantages of the forthcoming attack. His manner, costume, and color of his steed set him apart from others on the field of battle and served as a leadership symbol for his men.

George Washington's command of the English language, use of symbols and images to lead men in battle contributed to his earning an immortal place in history.

CIVIL WAR PRESS RELATIONS.—Military leaders have contended with public opinion always, but it wasn't until the American Civil War that they faced the crucial problem of press relations. In the years just prior to the war, the railroads and telegraph had vastly changed the mass communication system. Before this had evolved, it was often weeks or even months before news of military activities could reach the public. Union generals who previously had not been too concerned about public opinion were totally unprepared for the day-by-day newspaper reports and the almost immediate impact of unfavorable public opinion that stemmed from war correspondents reporting military activities by telegraph to the mass media.

General William Sherman once undertook to have a correspondent hanged for espionage. Angrily, he wrote that he would rather be governed by Jefferson Davis than "abused by a set of dirty newspaper scribblers who have the impudence of Satan." "They come into camp," he went on, "poke about among the lazy and pick up camp rumors and publish them as facts, and the avidity with which these rumors are swallowed by the public makes even some of our officers bow to them. I will not. They are a pest and shall not approach me, and I will treat them as spies which in truth they are."

The harassed newsmen covering the Civil War contributed to the publication of a monumental amount of misinformation that caused unnecessary adverse opinion of the military's role in the war.

Towards the end of the 19th century, Admiral George Dewey, in recognition of a need for organized military public affairs, said: "Navy policy requires the support of the people and the Congress, and this support can only be obtained by giving the widest publicity to the policy itself and to the reasons and arguments in its support, and taking the people and the Congress into full confidence of the government, inviting intelligent criticism as well as support."

EARLY MILITARY PA.—In the opening years of the 20th century there was little need for public affairs staffs in the Armed Forces because of the absence of public interest in military matters. The Marine Corps had a publicity office in Chicago as early as 1907, but its primary purpose was to stimulate recruiting.

Public interest in the Armed Forces increased with the outbreak of WW I. In 1917, a press section was organized within the American Expeditionary Force in France to meet the needs of the American newsmen who had accompanied the troops to the combat theater of operations. A Public Relations Branch within G-2, Army Intelligence, was established permanently in 1918.

Secretary of the Navy Josephus Daniels established a Navy News Bureau in the Navy Department during WW I and staffed it with civilian newsmen. When public interest in the U-boat war grew strong, the Secretary inaugurated a daily news conference. In the Navy, as in the Army, public relations was viewed as a reverse form of security, and after the war a Public Relations Branch was established in the Office of Naval Intelligence (which remained in existence until 1941).

Following WW I, public interest in the Armed Forces again diminished. Army and Navy officials talked to newsmen when circumstances required it, but neither service maintained much of a public affairs organization. An exception was the young Army Air Corps, which was fighting for recognition within the military community and by the general public. As early as 1925, an Information Division in the Office of the Chief of the Air Service existed within the War Department (Army).

As the war clouds gathered in the early 40's, both War and Navy Departments anticipated an increase in civilian interest in military affairs. In 1941, Frank Knox, the former publisher of the Chicago Daily News, was Secretary of the Navy. He established an Office of Public Relations which was directly responsible to him. Concurrently, the Chief of Naval Operations declared public relations to be a command responsibility. (NOTE: A detailed history of U.S. Navy public affairs activity was presented in Chapter 2, Journalist 3 & 2, some of which is repeated above to show how it fits into the overall history of U.S. military public affairs.)

In the closing years of the war, Fleet Admiral Chester W. Nimitz initiated a program through which news releases of men under his command, the U.S. Pacific Fleet, were forwarded to their home town newspapers. Admiral Nimitz's aim was the recognition of the accomplishments of the individual Navyman by family and friends at home. This program proved so successful that in early 1945, Secretary of the Navy James V. Forrestal directed the organization of a fleet home town news center as a Navy-wide activity so that Navymen serving throughout the world would be beneficiaries of the program. In 1952 the center began processing Marine Corps hometowners and it became a complete Sea Services activity when the Coast Guard joined it in 1963. Throughout its more than 25-year history, the center (FHTNC) has been the backbone of the Navy's effort to keep the home front aware of what Navy people are accomplishing around the world. The other branches of service have similar programs.

DOD ESTABLISHED.—The National Security Act of 1947 established the Department of Defense (DOD) with three subordinate military departments; Departments of the Army, Navy, and Air Force. Public affairs offices were maintained by these departments and also in Headquarters, U.S. Marine Corps.

Originally, the Secretary of Defense had a token public affairs staff. In 1949, however, in order to facilitate public affairs coverage of the military departments, Secretary of Defense James Forrestal established an Office of Public Information (OPI) in the Department of Defense which became the sole source of military news at the Defense Department level. Most of the personnel of the military departments' public affairs offices were transferred to that office. The relatively small staffs which remained within the various services fed national military news to the OPI and also directed the public affairs efforts of their field commands.

During the Korean War, the military public affairs organizations were permitted to expand in order to provide a greater flow of information, but OPI retained its original functions and authority.

In 1961, the Director, OPI, was redesignated Assistant Secretary of Defense (Public Affairs), ASD(PA). To eliminate duplication of effort and to unify military policy pronouncements, consolidation of public affairs activities of the Military Department was begun.

PA SPECIALIST TRAINING.—Although organized public relations techniques had been practiced in the Armed Forces since the first World War, no formal training for PA specialists was offered until after World War II.

In January 1946, the Army established an Information School at Carlisle Barracks, Pennsylvania.

The U.S. Naval Journalist School began operation at Great Lakes, Illinois in June 1948. It remained at Great Lakes until July 1964, when it was merged with the Army Information School into the Defense Information School (DINFOS) at Fort Slocum, N.Y. In October 1965, DINFOS moved to Fort Benjamin Harrison, Indiana, where it is currently located.

Officers serving with the Office of the Assistant Secretary of Defense (OASD/PA), or a Unified Command are known as Public Affairs Officers while the enlisted men and women (and civilian) are called public affairs specialists. Normally, in the Army and Air Force, the titles are "Information Officer" and "Information Specialist." The Marine Corps uses the terms "Informational Services Officers" and "Information Man" to identify those who perform the public affairs task for that Service. Within the Navy, as you well know, it's PAO and JO. These different terms, which are used by the Armed Services, are generally interchangeable with public relations functions in civilian life.

PUBLIC OPINION AND MASS COMMUNICATION

Public relations is defined in several ways earlier in this chapter. Richard Darrow, author of Part One, Public Relations Today, points out that "it is difficult to find a dictionary type definition which will fit the whole profession and practice." However, very high on his list of seven basics which are common to all public relations is the following thought: "Public goodwill is the greatest asset that can be enjoyed by any enterprise, and public opinion is the most powerful force. Public opinion that is informed and supplied with fact and fair interpretation may be sympathetic with a cause. Public opinion that is misinformed or uninformed can be hostile and damaging."

Reduced to its simplest terms, public relations is an effort to influence public opinion and thereby elicit a specific favorable reaction from certain specific publics of an organization. Public relations depends upon the influence and character of its effort in shaping public opinion. However, it must be remembered that integrity is the element which must exist in any institution or agency.

Cutlip and Center, the authors of Effective Public Relations, state that the purpose of public relations in commerical applications is to:

- Conserve or keep favorable opinion.
- Crystallize unformed or latent opinions in your favor.
- Change or neutralize hostile opinion.

These purposes have application to military public affairs since a large percentage of the effort is devoted to them. Like his civilian counterpart, the military public affairs specialist is striving constantly to start, lead, change, speed or slow trends in public opinion as it affects his organization. His work is related to the difference in people's outlook and opinion concerning his organization and the people whom it comprises.

It is, therefore, essential, that you, as a senior Journalist in the public affairs field, learn how to establish and maintain effective two-way communication with the publics whose attitudes and opinions ultimately comprise public opinion. What is public opinion? How important is it to an organization—military or civilian? How is it formed, stabilized, or changed? This section surveys some public opinion and mass cummunication literature, authored by noted civilian authorities, to present accepted theories of how individuals and groups develop attitudes, form opinions and the interrelationship of social interaction, attitudes, and communication. The process which is believed to be a key instrument in the formation and the stabilization and change of public opinion will also be surveyed in order to present the relationship between the mastery of the principles of effective mass communication and improved public affairs programs.

This brief survey of an ever expanding discipline can present only the basic highlights of importance to public affairs personnel. However, you are encouraged to read fully the sections of the textbooks used in this survey. Information on these references is included in Appendix X of this manual.

WHAT IS PUBLIC OPINION?

Cutlip and Center define public opinion as "the sum of accumulated individual opinions on an issue in public debate and affecting a group of people."

William Albig, in his book Modern Public Opinion points out that public discussion is persistent in all human societies but is limited by the amount of information available and by the prevailing social customs and standards. Where there is no debate and no controversy, there can be no opinion. In the other hand, an opinion is some individual expression on a controversial point and it may be expressed in actions as well as words.

Each person holds individual opinions which are based on his attitudes and the information available to him on the subject under discussion. Group opinion can result from the interaction of two or more persons on one another in any type of group in which a controversial point occurs. Publics are simply constantly changing, not necessarily organized, groups of people who may or may not know and communicate with each other, but who all have the same relationship to some person or group. It should be remembered that the opinion process may be a reasoned and logical analysis, or it may be an emotional, unthinking, illogical expression. Most important of all is the fact that opinion is expressed through some means of communication. Opinion expression is behavior, whether it be by gesture (nose thumbing, clapping), voice (whistle, boo), the spoken word, the printed word, the symbol, or passive or overt acts.

THE REASONING PUBLIC

Viscount Bryce, the distinguished British observer of American democracy (The American Commonwealth), lists four stages in the formation of public opinion in a democracy:

Stage 1: In its rudimentary stage, public opinion is the prevalent impression of the moment as reflected in individual sentiments of approval or disapproval.

Stage 2: These individual sentiments are either confirmed or weakened by communication media (newspapers, magazines, radio, TV) or through interaction with other persons. (It must be remembered that communication media usually reflect the ideas and beliefs of so-called opinion makers or opinion leaders.) The opinion of ordinary minds hitherto fluid and undetermined, begins to crystalize into a solid mass. This is where debate and controversy begin; i.e. in the mind of each individual.

Stage 3: The effect of each controversy forces individuals to take one side or another of the question or issue. They become partisans.

Stage 4: When a man votes, he commits himself. He then has an interest in backing his view, which he has sought to make the prevailing view. Multiple opinion is now reduced to two opinions—the triumphant opinion vs. the defeated opinion.

Bryce cautions us that only a small part of opinion is original. It is mainly due to what has been heard and read. He does not specify what proportion is due to reasoning.

How important is this opinion upon which public relations depends? Public opinion creates our social customs, mores, and folkways; it elects our political candidates and dictates their policies in office; it affects our choice of clothing, food, occupation and way of life. In short, public opinion is one of the real facts of life with which everyone must deal.

On the whole, democracy as practiced within the United States of America seems to work as well as, or better than, most other political systems. Perhaps, our public opinion processes can be credited for some of its successes. According to Viscount Bryce, the excellence of popular government lies not so much in its wisdom, for it is as apt to err as other kinds of government, as in its strength. This strenth lies more in the basic good sense of the American public than in the government's store of information and knowledge, voluminous and pervasive though it may be. Bryce refers to popular opinion in the sphere of politics, but does popular opinion operate elsewhere?

Everyone casts a vote every day of his life, and sometimes casts several votes a day. These votes are not necessarily political in nature. In our free enterprise society, we can cast economic and social votes as well as political votes. When we decide to buy Brand X rather than Brand Y we cast an economic vote. Our economic votes to save or to spend, help determine the general trend of business activity and may lead to inflation or deflation, boom or bust.

We also cast social votes when we adopt or reject some new fad or fashion. We cast vocational votes when we adopt one type of job in preference to another.

How well do we cast such votes in the political, economic, social, and other fields? Public opinion is a major factor in determining how such votes are cast. Public relations must determine public opinion and attempt to influence it to act in accordance with an organization's objectives. In civilian industry, the primary objectives are to remain in business and prosper. In the Armed Forces, the support and understanding essential to mission accomplishment is being sought.

INFLUENCING PUBLIC OPINION

How is it possible to influence the attitudes and hence the opinions of individuals and bring about changes in public opinion and human behavior?

Until the end of the nineteenth century those who sought to understand or influence human behavior placed much reliance on a mysterious something called "human nature".

Social scientists and psychologists during this century have searched and documented data on how a human being's behavior can be influenced. Exhaustive and reliable investigations and experiments have demonstrated that man does not conform to any broad laws of nature or react according to "human nature." It has been found that each human being, rather than inheriting motive by instinct, acquires his motives, attitudes, and opinions from his environment, physical condition, experience, group associations, and the flood of stimuli and information with which he is bombarded constantly.

If an individual is to be influenced, it is essential that those persons planning programs that attempt to influence human behavior bear in mind certain considerations. Human behavior is affected by the reaction of a human being to his surroundings, his social and cultural environment, to other individuals and groups, and how he acquires his attitudes and opinions.

The study of human behavior and how it is influenced may be grouped into four general areas:

- Behavior of the individual (psychology).
- Behavior of the individual as a member of groups and the interaction within groups (sociology).
- Man as a social and cultural animal (cultural anthropology).
- Mass or public communication.

ATTITUDES AFFECT HUMAN BEHAVIOR

What are some of the significant discoveries of the psychologists, sociologists and professional communicators?

Cutlip and Center report scientists have learned that the attitudes of individuals provide the raw material out of which public opinion develops, ebbs in and out of public debate, or erupts suddenly into a torrent of protests or revolution. Since public opinion draws its power from individuals, we must consider individual attitudes when dealing with an issue.

Daniel Katz, author of Public Opinion and Propaganda, believes that psychologically the acquired attitudes, experiences, and associations of an individual are the major influences on his behavior. Basically, the reason a person holds or alters his attitudes is related to the functions which the attitudes perform for him in enabling him to cope with the world as he sees it:

- They help him adjust to his government.
- They provide an ego defense—protect him from harsh reality.
- They are used as a value expression—the satisfaction of expressing his personal values and concept of himself.
- They provide a system of screening and cataloging stimuli and knowledge—they give structure and meaning to the universe.

Other scientific attitude research findings reported by Cutlip and Center include:

- Attitudes are accumulated from many places and sources.
- Attitudes remain latent until an issue arises for the group to which an individual belongs. A conflict then develops and attitudes are crystallized into opinions—pros and cons.

- The opinions expressed as a result of this confrontation are the sum of an individual's attitudes tempered by his degree of concern for group approval of his expressed opinions.

Attitudes have certain definable and measurable characteristics:

- Direction—an attitude is favorable or unfavorable.
- Degree—it may be very favorable, somewhat, or nearly neutral.
- Intensity or emotional content.
- Saliency or prominence in an individual's conscience. This influences an individual's comprehension and response to a stimulus. It is also referred to as the "threshold" of the individual's awareness.

Harwood Childs, An Introduction to Public Opinion, has grouped the factors that shape individual attitudes into two categories—PRIMARY and SECONDARY.

- Primary factors are the things we read, hear or see through our channels of communication: ideas, reports, news, symbols, actions. These are the active factors. How we perceive these primary factors is shaped to a large degree by the secondary factors.
- Secondary factors are the individual's environment. These factors include where an individual lives, his age, biological, physical, social, and psychological heritage. Secondary factors influencing individual attitudes are generally latent.

SECONDARY FACTORS

Before surveying the primary or communication elements of influencing individual attitudes and behavior it is essential that the basic scientific findings concerning the secondary or environmental factors be presented.

Stereotyping

To explain how an individual develops and holds attitudes concerning the world around him, Walter Lippmann conceived the theory of "pictures in our heads" or "stereotyping" process as reported in Public Opinion, published in 1922. According to Lippmann, it is not possible for an individual to be totally aware of all the bits and pieces of information about the world around him that he has accumulated in a lifetime. Neither is it possible for an individual to be aware of and respond to the vast number of stimuli bombarding the sense of sight, hearing, touch, feeling, or smell. Lippmann says the individual abstracts perceived and meaningful stimuli and builds a "picture in his head" of an individual, organization, thing or function. Examples of these "pictures in our heads" would be the stereotype an individual holds of an American Navyman, a politician, a doctor, a member of the opposite sex, or a foreign country. These stereotypes are believed to be shortcuts to the perception and storing of matters of importance to the individual. Some advantages of this abstraction and stereotyping process are that it:

- Permits the individual to concentrate and direct attention.
- Makes possible learning, categorization, memory.
- Makes for economy of time and effort, which allows for perception of important stimuli.

Some disadvantages of the stereotyping process which public affairs people should be aware of are:

- The stereotyping process colors our perceptions.
- By stereotyping ethnic, social, racial, national, or occupational groups, the individual becomes blind to individual differences.

Lippmann believes that through abstraction and stereotyping processes we observe the world about us and unconsciously bend and shape our perceptions to fit the stereotypes or pictures in our heads.

In organizing and administering a public affairs program, you must be aware of the stereotypes with which you must deal since they are the foundations for individual attitudes. If attitudes toward the military are to be influenced, the individual's stereotype of the military must be influenced.

Individual Contact

Since an individual cannot and does not perceive all the stimuli that bombard the sense of sight, hearing, smell, and touch, is it possible to establish contact or liaison with the mind of an individual?

Lippman believes that three factors influence our cognizance of the world around us:

- Personality variables.
- Situational variables.
- Communication variables (the communications that are not asked for or wanted but force themselves on the individual's attention because of the situational variables).

Personality Variables

Cutlip and Center report that human personality has four primary determinants:

- Biology or heredity.
- Group membership, essentially one's environment.
- One's individual role in life—his age, social status, race, and sex.
- Situation—individual experience including all the accidental things which affect an individual.

BIOLOGY OR HEREDITY.—An individual's bilogical, physical, and psychological heritage are factors that no public affairs program can change or influence. However, these factors must be considered in any attempt to communicate with or persuade an individual. An individual's height, build, weight, color, conformance to natural standards, body chemistry, and the functions of an individual's glands and organs affect his status and participation in society. They are related directly to his ability to perceive and interpret the world around him, and must be considered to some degree in planning programs designed to communicate with, persuade, or influence the behavior of other members of society.

ENVIRONMENT.—Cutlip and Center suggest several major environmental factors, some related to the individual's background and others to his present situation. These include:

Culture.—The newborn finds an elaborate civilization waiting for him. A child fits into historic institutions and is molded by them. Individuals are grouped together to work, to study, to play, and to worship.

Family.—The family is the first molder of opinions and attitudes. No person can totally escape the strong, formative influences of the family. Most social organizations and institutions serve as reinforcing devices for what a child has learned in the family circle.

Religion.—One basic trait is shared by nearly all people—the belief in supernatural, universal power. Religion must always be considered in efforts to influence public opinion. This is especially true in overseas areas where a religious sect can sometimes regulate almost the total environment of an individual. In our own country an individual's religion can contribute to his attitudes and opinions on public issues, particularly social issues.

Schools.—Cutlip and Center believe a teacher's influence is infinite. This is true in a society where education and enlightment are considered indispensable to freedom. Schools play a key role in shaping an individual's mental set—the screen upon which are cast the lights and shadows of what he reads, sees, or hears to form "the pictures in his head."

Economic Class.—The economic class in which an individual was reared and the economic class that the individual is in when you attempt to communicate with him are influential in the communication process and human perception. Current economic class determines to a large degree an individual's social orbit, access to mass communications, attitudes, and opinions.

Social Class.—Social class is determined largely by family background, education, occupation, home and neighborhood. One's position in society helps shape outlook, sources of information, opinions and behavior. Another factor of increasing importance is the influence of an individual's race or religion on his social class.

ROLE IN LIFE.—The role an individual plays in the activities of the world around him can influence the communication process and his behavior. Age, sex, social status, class, race, and family ties are important in predicting or influencing human behavior and attitudes. Youth, young modern, middle age, and elderly are terms that naturally group the population in terms of certain activities and response to communication. Groups of women respond to communication that would not normally interest groups of men. Certain behavior is expected of men in the role of fathers, husbands, sons, or brothers. The same is true of women in their behavior as mothers, wives, daughters, or sisters. The degree to which the individual is involved in his role as a member of a group will also influence his participation in society, his attitudes and behavior. All of these factors must be considered and provided when planning and implementing a public affairs program. If you want to interest young men in joining a military service you would perhaps succeed better if you directed your communication through sports, automobiles, or contemporary "men's" publications. FM radio might be an ideal medium to communicate with the young modern intellectual, whereas a rock-and-roll AM station might be better suited to reach a less sophisticated audience.

Situational Variables

Situational variables affect human behavior through a combination of biological, economic, social, and random chance. This variable can be related to the fact that two brothers from essentially the same environment often turn out to be quite different in personality and behavior. The situation, accidental or planned, in which an individual is exposed to persuasive communication can also determine the outcome of the communication attempt. Men who have been deprived of food or other biological necessities will naturally be tuned in to communications that will help them relieve the tension of the physical or emotional drive or need. Individuals who are likely to be drafted in the near future might be more intensely interested in military news or recruiting efforts than a gentleman of 60, or even a young man who has fulfilled his military obligation.

Cutlip and Center believe different people will respond differently to the same social pressures and persuasions according to motivational predispositions to respond. These have been divided into PERSONAL MOTIVATION factors and GROUP MOTIVATION factors.

PERSONAL MOTIVATION.—Psychologists believe that all people have basic drives in common—self preservation, hunger, security, and sex. Basic emotional needs include a desire for affection, a desire for emotional security, and a desire for personal significance.

You should analyze the situations of individuals with whom you are attempting to communicate. Thus, you can determine the best situation to convey a particular message to influence attitudes or behavior. Whenever possible, communication should be directed at satisfying human drives and needs or in demonstrating how a particular type of behavior—buying a certain product, enlisting in service, voting in a specified manner—will benefit the individual.

GROUP MOTIVATION.—Communicators group key individuals whom they are attempting to reach into manageable groups or publics with a common interest or purpose. They also take into account the group to which an individual belongs. An individual is born into a culture where his activities are performed normally as a member of a group or groups. He learns to value these memberships because they satisfy his natural and learned desires or drives, but an individual must pay a price for belonging. That price is conformance to group standards and support of group activities and beliefs. Therefore individual behavior, attitudes, and opinions are influenced by association with groups. Individual behavior in a group is regulated by reward and punishment.

Influencing individuals is achieved often by communicating with them through their group association. Americans are natural "joiners" and the country is saturated with social, business, professional, hobby, and hundreds of other types of groups that meet regularly. Usually, programs of these groups are formalized to include guest speakers or demonstrators. When a public affairs office provides a guest speaker on a group's program it has a captive audience to listen to about 30 minutes of prime facts about a command's objectives and accomplishments. In addition, if the message is structured properly and appeals to the majority of a group's members or opinion leaders, the speaker's words will be reinforced by face-to-face communication.

Cutlip and Center believe that the study of group dynamics and the group structure of our society is essential to the public relations practitioner. Research by several prominent sociologists, as reported by Herbert I. Abelson in Principles of Persuasion, can be summarized as follows:

- A person's opinions and attitudes are strongly influenced by the groups to which he belongs and wants to belong.

- The person is rewarded for conforming to the standards of the group and is punished for deviating from them.
- People who are most attached to a group are probably the least influenced by communications which conflict with group norms. Public affairs personnel should keep this factor foremost in their minds when formulating programs designed to change opinions or attitudes of individuals. This is critical, especially when the individual's possible change in attitude would take place in front of or affect an individual's role in a group he values. It is extremely difficult to modify entrenched attitudes and opinions voiced at a neighborhood meeting of homeowners who live in the noisy runway path of a master jet air station. Nor is it an easy task to modify hostilities of community small business and real estate owners when a military installation is closed unexpectedly for economy reasons.

Communication Variables

By random chance or situation, an individual can become more aware of the world around him. Captive audiences who listen to a speaker or watch a motion picture not necessarily of their choice can be influenced by the communications that are forced on their attention. This principle is used by advertising agencies in designing ads that startle or lure an individual into exposure to a sales message. Radio stations are sometimes accused of increasing the volume or highlighting commercial messages with sirens, horns, whistles, or other methods that evoke attention of the listener. Propagandists sometimes disguise their message in another or in some form that will be consumed by the target individual and make him aware of information that had been rejected previously. People who have long periods of time to while away often will expose themselves to printed and electronic messages as a method of killing time or relieving boredom. Thus, random chance can place an individual in a position of exposure that influences his cognizance of the world around him.

PRIMARY FACTORS

The SECONDARY or environmental factors which affect an individual's attitudes and behavior have been surveyed. What about the PRIMARY factors affecting attitudes and behavior? The primary factors are the things we read, hear, and see through communication, or experiences we undergo as our lives unfold.

Wilbar Schramm, a foremost expert in the theory and practice of communication analyzes "How Communication Works" in his The Process and Effects of Mass Communication. This section contains some of his theories.

Communication is an effort to establish a commonness with someone. That is, the sharing of information, an idea, or an attitude. Communication requires at least three elements—the SOURCE, the MESSAGE, and the DESTINATION.

- A SOURCE is usually an individual attempting to speak, draw, write, or gesture some meaning. A SOURCE can also be a communication organization such as a newspaper, TV station, motion picture studio, or a public communications agency.
- The MESSAGE may be ink, paper, sound waves, impulses of electric current, a gesture, symbol, or other signal that means something to one or more persons.
- The DESTINATION may be an individual, a group, an audience, or a mass audience which is tuned in to the source and is listening, watching, or reading the message as it is received.

Schramm compares the human communication process with something similar to a radio or TV circuit:

SOURCE ⟶ ENCODER ⟶ SIGNAL ⟶
DECODER ⟶ DESTINATION

The source takes the information or feeling he wants to share and puts it into a form for transmission. The "pictures in our heads" of the world around us cannot travel directly from our brain to another brain unless they are encoded. They must be put into spoken words, written or printed symbols, electronic impulse symbols, or bodily motion for transmission.

If our messages are encoded into spoken words they cannot travel far unless they are boosted by an electronic medium. If they are coded into written words they travel more slowly than spoken words, but last longer. Once coded by the sender the message is generally free and beyond the power of the sender to change. A most important factor here is that the encoded message must be transmitted into a medium or channel to which the intended receiver is turned or exposed. To complete the communication circuit, the message must be decoded and interpreted by a receiver. Hopefully, the picture placed in the head of the receiver will be the same as the sender originated.

Intervening Variables

In observing the human communication circuit, it is possible to predict how such a system will work or where it might fail. In electronic engineering terms, there may be filtering or distortion at any stage. If the SOURCE does not have clear information; if the MESSAGE is not encoded properly, accurately, and effectively in transmittible signals; if the SIGNALS are not transmitted quickly and accurately enough for the ENCODER to group them into meaningful communication; if the MESSAGE is not DECODED properly or if the DESTINATION is unable to handle the DECODED message to produce the desired response; if through natural or artificial means the transmittal of the message is stopped at any point in the circuit, the communication effort will fall short or fail. Like radio and television or telephone lines, the human communication system has a maximum capacity for handling information. Schramm believes that one of the great skills of communication is knowing how much capacity a communication channel can accommodate.

If the communicator believes that his audience may have difficulty understanding his communication, he can introduce different levels of redundancy deliberately; he can repeat, give examples and analogies, or slow down the rate of delivery.

In the communication process it is essential that the human receiver be able to understand a human sender. French, Russian, or Chinese messages transmitted to an individual or audience unacquainted with those languages cannot be decoded and the communication attempt is a failure. Anyone who has traveled or lived in an underdeveloped country of the world and at the time did not understand the language, is aware of the helplessness an individual can feel in trying to communicate with a native inhabitant who has never lived in modern society. An individual can decode a message only in terms of his experience. There must be common experience shared by the source and the destination for communication to take place.

Since we use symbols or signs instead of the actual object in most of our oral communication, the communication process depends somewhat on what an individual associates with a particular sign or symbol when he receives it in message form. The sign "dog" for instance will not evoke the same response from two individuals. But if we are able to trigger with our message a "dog picture" into the mind of the intended receiver, we have a sign system or shorthand for communication. Language is the most universal human communication shorthand system.

It is obvious that individuals in the communication process must be able to transmit and receive a common shorthand. When an individual learns the signs of a particular communication shorthand he also learns certain responses with them. These responses are the meaning the signs have to the individual decoding them. They are learned from experience but are affected also by the situation, personality and group membership of the receiver. The situation, personality, and group membership of the receiver will determine to a large degree the response of the receiver.

Fire or other danger signals may cause you to run if you are alone in a building. If you are responsible for other peoples' safety and they are with you when you receive a danger signal, you may act differently. Your first reaction may be to disregard your personal safety to protect others and avoid panic. The code of a group to which you belong and its values may prevent you from taking certain other overt action that otherwise might be triggered by a received signal.

In effect, the communication process is really endless. The individual is engaged constantly in decoding signs from his environment, interpreting these signs, and encoding others. This communication process becomes two-way when an individual engages in constant communication, back and forth, with an individual audience. The communicator observes the response of the receiver, adjusts the rate of delivery, interprets or otherwise modifies messages in light of what he observes or hears from an audience. This return process is called "feedback." Feedback is important to the communication process because it provides an indication of how messages are being decoded by the intended audience.

The Effect Of Communication

Schramm believes there is no such thing as a simple and easily predictable relationship between message content and effect. However, he does provide some of the conditions that will help the communicator predict success in communication:

- The message must be designed and delivered to gain the attention of the intended destination.
- The message must employ signs which refer to experience common to source and destination, so as to get the meaning across.
- The message must arouse personality needs in the destination and suggest some ways to meet those needs.
- The message must suggest a way to meet those needs which is appropriate to the group situation in which the destination (receiver) finds himself at the time when he is moved to make the desired response.

Schramm's conditions point out the importance that expert communicators place on finding out as much as possible about the intended destination of messages. "Know your audience is the first rule of practical mass communication." (Review Chapter 3 of Journalist 3 & 2, "Know Your Media").

Schramm believes that there are two things that can be said in confidence about predicting communication effects:

- A message is much more likely to succeed if it fits the patterns of understandings, attitudes, values, and goals that a receiver has; or at least if it starts with this pattern and tries to reshape it slightly. Communication research men call this latter process "canalizing," meaning that the sender provides a channel to direct the already existing motives in the receiver. Since the human personality has evolved from the millions of communications and impressions the individual has been exposed to, it is difficult to assume that one message can reshape fundamentally the receiver's attitude or personality.
- Communication effects are the resultants of a number of forces, only one of which the communicator can really control. That is, the sender can shape his message and decide when and where to introduce it. But the message is only one of at least four important elements that determine what response will occur. The others are the situation in which the response, if any, must occur; the personality state of the receiver; and his group relationships and standards. It is dangerous to assume any simple and direct relationship between a message and its effect without knowing all the other elements in the process.

Nature of Mass Communication

The mass communication process is similar to the simple human communication process but the elements are not the same.

Schramm reports that the chief source in mass communication is a communication organization or an institutionalized person. A communication organization may be a newspaper, a broadcasting network, or a film studio. An individual listens to a loud and clear radio station in preference to a faint and fading one.

Other important characteristics of mass communication reported by Schramm are that:

- Unlike face-to-face communication with groups, mass communication receivers usually have very little contact with each other. The reader of a newspaper or listener of a broadcast station is an individual. However, Schramm also believes that the individual's connection with groups—family, occupational, friends—may provide the communicator the opportunity to feed ideas and information into small groups. Familiarity with certain types of mass communication is often a sign of status in a group.
- Mass communication performs a valuable social function by acting as decoder, interpreter, and encoder of society. By extending the reader's or listener's eyes and ears almost indefinite distances, and by multiplying individual voices and words, mass communication has taken over a large share of the responsibility for keeping social life going and helping society's members to participate therein.
- All the mass media provide a network of understanding without which a modern large community could not exist.
- The more specific results of mass communication on our lives and beliefs can be predicted only with caution. As indicated previously, the effect of the message alone cannot be predicted without knowing a great deal about the situation, the personality, and the group relationship in which the message is received and/or acted upon.

Communication Censorship

Members of our society act on the basis of what they know or what they think they know.

Therefore, blocking off or denying them information at the source or at any point in the communication process can influence attitudes and behavior. This action is known as CENSORSHIP.

Scholars and authors of public relations theory recognize two types of censorship: ARTIFICIAL and NATURAL.

ARTIFICIAL.—Artificial censorship, the type most discussed among media representatives and the public, is invoked at the source or along the lines of communication deliberately. Individuals or agencies take it upon themselves to control the flow of communication on a specific subject or even on the affairs of an entire country. These censorship agencies are known as GATEKEEPERS. A gatekeeper in the communication system can range from the top executive of an organization to the individual who opens the morning mail—so long as that individual has some control over communication.

In the mass media, the gatekeepers are the newsmen, rewrite men, and particularly editors or news directors. In effect they determine not only what is said to the public, but how it is said, or if it is to be said at all. The attitudes and opinions of gatekeepers can have the same effect on mass communication as the secondary effects discussed earlier. Do not confuse this type of censorship with military censorship (field press censorship), which is for the purpose of national security. Military censorship is discussed later in this chapter.

The interpersonal relationship between Journalists (or military public affairs personnel in general) and the gatekeepers to the mass media can shape public opinion about an organization or command. Chapters 3 and 4 of Journalist 3 & 2 discuss this relationship and how it can be enhanced on behalf of a military organization. Also, some supplementary material to these two chapters (Media Relations) is presented later in this chapter.

NATURAL.—Natural censorship is simply the physical, psychological, and semantic distance and difference that blocks communication. The deaf cannot hear, the blind cannot see, the mentally deficient cannot comprehend. Persons who live in the remote areas of the world which are cut off from much of the world's mass communication media can form rather prejudicial opinions about American citizens if their only communication with an American is a rude or offensive U.S. serviceman. The fact that these individuals do not receive letters or newspapers containing your message, or do not have radio and television to listen to and watch, is natural censorship of what you are trying to communicate.

Communicating With Key Publics

Public affairs efforts to communicate essential information to the public through the mass media must always be based on the fact that the public is not one audience with one distinct attitude, channel of communication, motivation to act, et cetera. Ideally, we communicate with the individual who is the source of public opinion and group behavior. Since this is not possible, we must communicate primarily with a manageable number of key publics with the hopes of reaching and influencing the individuals affected directly by the problem and only secondarily with the world at large. The concept of the public being similar to the timid little cartoon character "John Q. Public," or of a crowd massed somewhere awaiting communication eagerly and reacting to a message immediately, should be avoided by the public affairs specialist.

Cutlip and Center believe that a host of forces and groups are constantly at work promoting changes in old opinions and creating new ones. The opinion process is never static. There are many competing programs which generate opinion change. These include:

- Programs of industry, labor, agriculture, government, education, social welfare agencies, and so forth.
- Political parties.
- News media.
- Pressure, professional, and interest groups.
- Propagandists for partisan causes.
- Churches.

You should not only be aware of these other generators of opinion change, but you should also consider their competition when planning to communicate with, and persuade the public.

Two-Way Communication Factors

An Armed Forces public affairs program has the job of communicating with the key publics of its organization. Based on a survey of existing theory and principles of effective mass communication, some yardsticks have been compiled. The following guidelines can help a public affairs staff in its efforts to hurdle the obstacles to effective two-way communication between the command and the public:

- Any public affairs message should be part of a program based on sound objectives and good performance in the public interest.
- To be effective, the message must first reach the eyes and ears of the individuals of the intended audience.
- To reach the intended audience, the message must break through the walls of artificial or natural censorship. It must be prepared properly and directed toward the proper media.
- The message must be more than just seen and heard. It must be perceived.
- People tend to select the stimuli which they perceive. The communicator must be aware of the interests, personality, group membership and other pertinent data concerning the target individuals for the communication.
- The uninformed are hard to reach with any information.
- A message is more likely to be accepted if it appears to be consistent with audience beliefs.
- If a message is inconsistent with audience beliefs, it will:
  1. Be rejected.
  2. Be distorted to fit existing beliefs.
  3. Produce change.
- People do things for rewards. The communicator should show how a particular action leads to a goal they desire.
- Timing is important. The communicator should consider and avoid competition for attention and be aware of existing or projected needs of the audience.
- Placing an individual in a position where he must choose between two options may induce him to choose the action you desire (but you must show that this action is more attractive than the alternative; otherwise, your maneuver will backfire.)
- Information received from a trusted and respected source is more likely to affect opinions than information received from a source of low prestige; e.g. announcements from the White House have more credibility than those from lower ranking or relatively unknown sources.
- Repetition is the surest way to increase learning.

SUMMARY

To summarize this survey of existing communication theory, public opinion has been defined as the sum of accumulated individual opinions on an issue in public debate which affect a group of people. A knowledge of human behavior patterns and attitude formation helps a public relations practitioner to communicate effectively. Attitudes have certain definable and measurable characteristics such as direction, degree, intensity, and saliency. Factors that shape individual attitudes have been categorized as PRIMARY and SECONDARY. Primary factors are the things we read, hear, see, or experience. Secondary factors are those which are a result of environment, i.e., age, biological, physical, social, and psychological heritage. Communication has been described in model form as a process in which there is a source, encoder, signal, decoder and destination. In order for communication to take place, source and receiver must share common experience. In public affairs you must be aware of the capabilities and limitations of the media, must know your publics and the principles that enhance effective communication.

CHAPTER 2—PART TWO

PLANNING A NAVY PUBLIC AFFAIRS PROGRAM

An effective public affairs staff or office prepares for action in emergencies, accidents, or unexpected events. That involves making decisions ahead of time, preparing written policy and guidance ranging from a simple standing operating procedure for handling a distinguished visitor to a complex and coordinated plan for handling public information for a nuclear weapon accident. As a senior Journalist, you are responsible for instructing your subordinates in advance on their responsibilities in event of emergencies.

Public affairs is a field in which it is hard to be a complete success or a complete failure. Almost any public affairs officer or Journalist does the Navy a certain amount of good, but few do as much good as they might. Any public affairs job you've ever done could have been done better with a little more forethought, better planning, a little more imagination, and a bit more effort. The purpose of this section then is to help you organize and plan your public affairs activities in order to get the most out of the limited time, materials, and talent you have at your disposal.

There are two major types of public affairs programs. The first is known as the remedial or "fire-fighting" program. The public affairs staff devotes the majority of their time and efforts to putting out all the little and big "fires" that take place because of the lack of an effective program. Generally it is intuitive and haphazard. This negative approach to public affairs is ultimately more costly and less effective than its opposite—the PLANNED or PREVENTIVE approach.

A planned or preventive public affairs program is based on facts essential to its effectiveness, has objectives, is carefully planned to avoid the obvious problems, is directed toward the desired objectives and can be modified or changed to adapt to the climate of the organization's publics.

With an organized approach to public affairs problem solving, many potential problems are avoided and those that do occur are often solved or alleviated before they reach the critical point.

In the Navy the mission and limited resources available dictate that public affairs programs be of the planned, preventive type. With a smooth running, integrated public affairs program operating for a command, the commander and the public affairs staff have the opportunity to achieve public affairs objectives that would not be possible if they were wasting their time and resources on putting out "fires" in the command's public, internal, and community relations programs.

One of the objectives of public affairs training at the Defense Information School is to teach you how to think in terms of a planned or preventive approach to public affairs. You are not taught what to think, but more important, how to think in terms of a planned public affairs program.

Without plans and objectives, public affairs becomes sheer publicity. Instead of being a tool of public relations, publicity output becomes an end in itself. And because this publicity is unplanned, it is likely to be uneven and oftentimes directed by self-seeking individuals outside the line of responsibility for the program. It will miss a number of important areas of the command and probably concentrate too much on others. It will probably saturate the obvious media and ignore a lot of good outlets. At best, coverage will be inefficient and sloppy. At worst, it may emphasize all the wrong things, ignore the important ones, and in the long run it may even damage you, the command, the Navy, and the military services as a whole.

The Role of Planning

What good is planning? To start with, it requires you to decide what you're trying to accomplish. This examination of objectives necessitates a bit of clear thinking at almost every level in the organization. Planning requires fact-finding. Since this is the point where a professional public affairs program should begin, it is apparent that getting into the habit of planning is a good idea.

Planning requires clearly defined objectives. Once objectives are decided, efforts should be directed toward some definite accomplishments. This again, is a marked improvement over the aimless mode of operating without a plan.

No military commander at any echelon, high or low, goes into any operation without a plan. It may not be an elaborate document with a dozen annexes and twice as many charts, but as a minimum it describes the general situation, tells what his mission is, lists his forces, and tells how that mission will be accomplished. It provides a systematic, well thought out solution to the problem his organization faces. Virtually every aspect of military operations and administration is susceptible to this planning process, and it is a mistake to think that public affairs is exempt from planning.

The Four-Step PA Cycle

The process of preparing and organizing a public affairs program consists of four basic steps. This has been labeled the FOUR-STEP PUBLIC AFFAIRS CYCLE.

It is not essential that all public affairs programs be approached with a full-blown planning cycle prepared in a detailed plan or document. But whether the four-step public affairs cycle is committed to paper or not, each of the following steps should be carried out systematically:

- Fact-finding
- Planning
- Communicating
- Evaluating

FACT-FINDING.—Facts are the basic elements of public affairs so it is natural that you should begin with a systematic search for them. There are two basic categories of facts needed:

1. Facts about your command, and
2. Facts about the publics with whom you are trying to communicate.

You can't "sell" the public on concepts such as the importance of seapower and a modern Navy if you don't know something about them yourself. A Journalist, particularly a senior JO, must be well informed about the Navy. You should know its history, its mission, and its capabilities. A knowledge of naval history is a qualification for JO3, so we'll assume you are already up to par in this respect. But just because you've made JO2 is no reason to stop learning about the Navy. Frequent your ship or station library. Read all you can about our Navy, how it got started, what it's done, and what its mission is today. Read all the Navy publications you can get your hands on—All Hands Magazine, Naval Aviation News, Direction Magazine, the Training Bulletin and other periodicals and pamphlets put out by bureaus and commands up and down the line. Make a habit of reading magazines and newspapers that specialize in Navy and general Armed Forces news, such as Navy Times and Naval Institute Proceedings.

But this is only part of the job. You are not only informing the public about the Navy in general but you are very much concerned with telling the story of your own command. To do this, obviously you have to know a lot about the command. Start with a history. There probably is a fair history of your ship or station on file. If there isn't, initiate an official request from the command to the Naval History Division in Washington, D.C. In either case, you will probably find that you now have to bring the history up to date.

Now look around you. What is there about this outfit that is particularly significant? Look at the organization from the civilian's point of view. What is there about it that would interest you if you weren't so familiar with the Navy?

You will be surprised how much you can find out about a supposedly fairly glamourless ship or station this way. Some of it you will remember. Some you'll want to put down in a fact file. And remember that fact-finding is a continuing process. It is never finished, so keep adding to your store of information about the Navy and your command. This knowledge is the foundation of an organized public affairs program.

The second area of fact-finding is your publics. Since a military command has numerous specific publics, you will encounter a wide variety of public relationships that already exist when you are assigned to an organization. It is important that these publics be thought of in the plural, as individual and different audiences which require individual consideration when planning public affairs efforts.

There is no one "correct" way to analyze the publics of the Navy or of your own command, because every public can be broken down into several sub-publics, and there's no rule about how far you should carry the process. The important thing is that you give the concept some thought and remember that all these different publics exist.

Who are some of these publics? A ship has two major groups of publics—external and internal. The external publics include the people of the ports visited, the mass media who report the ship's activities, the congressional public that legislates the funds to operate the ship, friends and acquaintances of the ship's crew, the industrial and business organizations who service the ship when it is in port, and so forth. When a ship moves her homeport overseas, she accumulates another external public—the host nation and its citizens.

The other group of publics are the officers and men of the ship's crew, and their dependents. This is a very important public. They are affected uniquely by the ship's operations, the skipper's policies, and the general state of morale aboard.

This question of publics is not just an academic analysis. The neighbors of a naval air station are affected by the air station and the Navy in a very particular way. To them the Navy may mean chiefly noise and hazard. The station's civilian employees, to whom the installation also may mean these things, think of the Navy as a means of livelihood, as well. The aviators' wives look on the hazards a good deal differently from the way either of the other groups does. The neighbors of a naval training center, like the huge installations at San Diego and Great Lakes, are affected by these bases in still other ways. These different relationships color the attitudes of the members of these special publics toward the Navy and their opinions on issues concerning the Navy. For this reason, it is important that you always think in terms of publics, never in terms of "the general public," a concept that is hard to visualize and, for the practical purposes of communication, probably doesn't even exist.

PLANNING.—The first step in planning is to establish public affairs objectives. You will find the Navy's basic public affairs objectives listed in Article A-1004 of NAVSO P-1035. The overall Department of Defense Public Affairs objectives are listed at the very beginning of this chapter. You should learn these objectives and keep them in mind whenever you are working on a public affairs project. Try to relate every public affairs project to at least one of these objectives.

The "big picture" or broad PA objectives of the Navy may not fit the public affairs needs of the subordinate command exactly. Just as the mission of your command is a lot more limited than the mission of the Navy, you may find that you need more limited, specific public affairs objectives to fit the needs and capabilities of your ship or station. Local command objectives are not a substitute for the Navy's basic public affairs objectives but rather a specific application of one or more of the main objectives which are particularly meaningful in your own situation.

In selecting local public affairs program objectives, you should consider such things as:

- The public affairs needs of the command, as demonstrated by fact-finding about the command and its publics with particular emphasis on the command's concept of public affairs.
- The special capabilities of the command to support one or more of the Navy's basic objectives.
- The available resources. The time, personal talents, public facilities, and funds available to do the job.

For instance, take a new naval air station, constructed to support the Fleet, and operating both long range reconnaissance aircraft and carrier-type jet aircraft which have to fly over a fairly populous resort community. Consider what its public affairs problems would be. What type of public affairs program will help the people of this community understand why the base must be there? How does the command gain their understanding and support. What are the potential problem areas? What element of the local mission will result occasionally in national or international PA problems?

Turn now to the public affairs objectives of the Navy as stated in NAVSO P-1035. Do you see two or three that particularly fit this situation? Are there any which, if fully achieved, would solve your specific public affairs problem? Pick these out and try restating them in specific terms based on the situation as we have visualized it. What you have now is a statement of the three or four major public affairs objectives of your command.

But take another look. How many of these can you really achieve? Have you bitten off too much? Stop to consider the number and quality of the public affairs personnel you are likely to have at this base, the unavoidable things that will come up and probably occupy about half your time, and the limited facilities the public affairs staff at such a base would have at its disposal. In almost any situation, you can set up at least twice as many worthwhile goals as you'll ever come near achieving. So start narrowing the field down to the most practical goals. Probably at most one or two good, important, practical and attainable long range public affairs objectives will emerge, each of which constitutes a theme you should concentrate on in your program.

Now take each of these themes and formulate two or three projects that will dramatize it or sub-themes that will contribute toward achieving these long range objectives. As you can see, you are well on the way toward developing specific, short range public affairs objectives, based on and supporting the long range objectives of the command.

Turn now to your own ship, station, or command and go through the same process. Ask yourself the same questions we just asked about this imaginary NAS, and see if you can come up with one or two really practical and worthwhile long range PA objectives for your command and some short range objectives and programs to support them.

In general, the actual "putting a PA plan on paper" takes on four forms:

- The first of these is the broad public affairs directive that puts the officer in command's personal support behind the PA program, states broad command objectives, and sets forth specific procedures for releasing information and the conduct of community and internal relations.
- The second is the plan or directive that sets up a special event such as a commissioning, ships visits, open house, an air show, and news coverage of special projects such as space vehicle recoveries, Sealab experiments, and so forth.
- The third is an adverse incident plan dealing with "bad news" situations such as the Pueblo Court of Inquiry, loss of an atomic weapon, oil spills at sea, a missing submarine, and accidents and disasters (ship's explosions at sea, etc.).
- The fourth type of public affairs plan is the public affairs annex to an operation plan or operation order. This is a detailed directive that states just how public affairs will be handled on a major exercise.

These directives contain a lot of administrative and operational information as well as public affairs instructions. They will usually be written in cooperation with representatives of two or three departments. Public affairs plans may contain several appendixes, outlining such matters as establishing a command information bureau, schedule of events, history, program highlights, guest accommodations, and so forth. Most public affairs plans, especially regarding a special event, contain an adverse incident appendix, specifying the procedure and format for releasing information when the "news is bad."

As a senior Journalist, you may write part of such plans or prepare the first draft. However, in the case of special events, you may be called upon to prepare the entire directive (this is an E-7 qual).

The format and examples of various public affairs plans are covered in the next chapter of this training manual.

COMMUNICATION.—The next step in the four-step public affairs cycle is communicating with your publics. This is the part with which you are the most familiar. Most of the remaining chapters in this manual are devoted to further communication techniques. One point, however, is worth mentioning here. Little is gained by fact-finding and planning if your message never gets delivered to the people you want to inform. The measure of your success, as you know only too well, is not how much news you release, but rather how much of your output is actually used by the news media that reach your particular publics. This fact points to the importance of selecting the right media or publics for your message, and of preparing your message with the professional skill required to induce these media to use it.

You won't have any trouble getting rid of really hot news, particularly if it is bad news, no matter how poorly it is prepared. But most of your news is not earth-shaking. Most of your releases are stories that the Navy wants publicized, stories and special events that emphasize the themes you established in your selection of public affairs objectives.

EVALUATING.—Evaluation is just more fact-finding. It's looking at the job while you are doing it, and after it is done, it is seeing what you did right, what you did wrong, and what, if anything, you accomplished. The formal and informal evaluation of public affairs programs is essential to their continued effectiveness.

Formal evaluation would include a "lessons learned" analysis of each step taken in a specific program. It might include formal public opinion polls, newspaper clipping service, and depth interviews with key members of the public and in civilian industry.

Informal evaluation might include simply asking the opinions of senior officers and other staff members of the command on the effectiveness of the program. Trends in complaints, publicity, relationships in the community, and public affairs crisis occurrences also are informal indications of a PA program's success.

Any big special event or exercise is likely followed with a report such as one of those described in Article A-4701 of NAVSO P-1035. But even if a report isn't required by a senior in the chain of command regarding a particular type of program, it is a good administrative practice to make up one. This is not just to make extra paper work or to write a letter topside saying "See what a good job we did in PAO." A lot of these reports won't go any further than your own files, but they'll tell what the problem was, what was done to solve it, and how the job could have been improved (see Appendix IX of this manual). Almost every problem in the Navy will occur again, and the first question most commanding officers and public affairs officers will ask is "How did we handle it before?"

On the basis of continual evaluation, you should overhaul your long and short range objectives occasionally. If not, the planning process can't be carried out in the neatly divided steps indicated here. In a busy office you will find yourself doing most of these things simultaneously, planning one project while carrying out another; meanwhile the jobs of fact-finding and evaluation go on all the time.

Making It Work

The four-step formula just discussed is not a lot of theory to be read and forgotten. It is a practical, logical approach to nearly every public affairs problem you will encounter as a senior Journalist—ashore or afloat, overseas or at home. In later chapters, you'll see how it can be applied to the problems of community relations and special events (ch. 4), adverse news situations (ch. 6), and fleet exercises (ch. 7).

Almost any JO's job is just what he makes it. Journalists often are assigned to ships and stations where they are supervised by collateral duty public affairs officers who will depend more heavily than a full-time PAO on the JO's talents and ability. Under these circumstances, it is up to the senior Journalist to take a little initiative, assume some responsibility, and build up a public affairs program for the command—always with the PAO's knowledge and approval of what you are doing, of course. Once you get going, you'll find your job offers so many challenges and so many opportunities that you will have a hard time doing a tenth of the things that occur to you.

Practical factor quals for advancement to JO1 state that you should be able to prepare a public affairs program for a ship or small shore station, and also administer this program. This is the time when you need organization, planning, and clear cut objectives. Write them down. Keep them where you can see them and use them as a basis for your planning. This device will help you, more than any other single device, to decide what to do next and how to do it in this fact-finding job of yours: telling the Navy story. The following chapter describes your job as office manager or administrative assistant to the public affairs officer.

Annual Navy PA Planning Directive

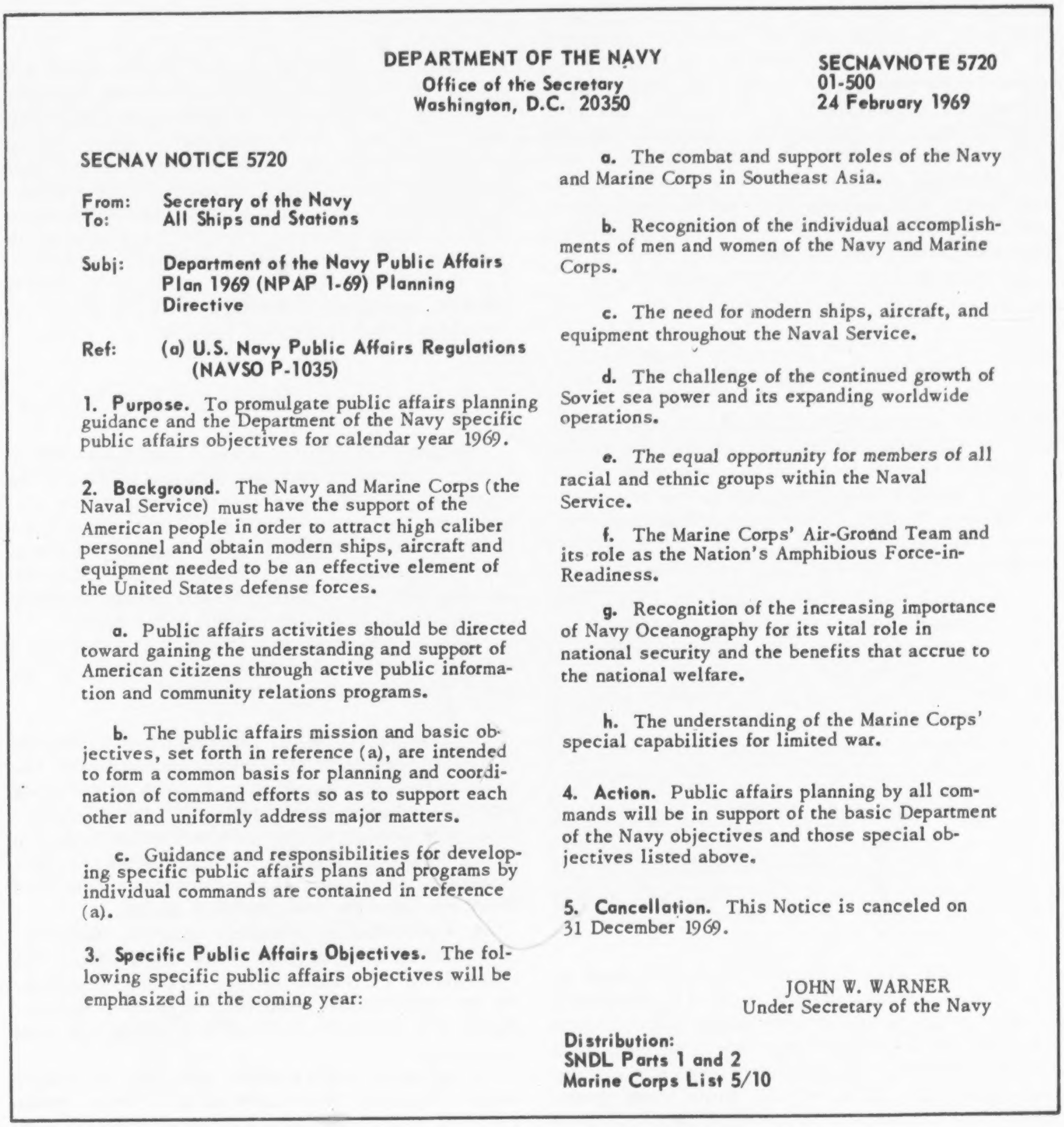
Annually, the Department of the Navy develops an overall Navy Public Affairs Planning Directive (NPAO 1-YR) to ensure a coordinated, well-developed, broad program. Each annual plan contains broad public affairs missions and specific public affairs objectives to be emphasized within the Naval Service during the current calendar year. Figure 2-4 contains an example of this concise planning directive. Further information about the Navy Public Affairs Planning Directive will be found in Article A-1006 of NAVSO P-1035.

PUBLIC AFFAIRS OVERSEAS AND AFLOAT

Within the United States, military public affairs personnel are engaged in explaining the activities of their service to the taxpayer who supports the Armed Forces. Overseas, the job becomes more complex and the audience widens. The organization may be somewhat different, and the impact of public affairs on the mission of the command is often much more direct.

There are several important differences between public affairs work at home and the same kind of assignment abroad:

- The audience is different. At home, the domestic audience is normally considered the only audience. International news is released several echelons up the line. Overseas, everything the public affairs office does or says has an international impact, and even news releases intended entirely for U.S. consumption may find their way into the international press.
- Coordination channels may be different. A command may be part of an international organization, or public affairs actions may have to be coordinated with the American Ambassador and perhaps also with a unified or joint command.
- Internal information assumes a larger role. Because there are usually fewer commercial news channels (English-speaking) open to military personnel overseas than at home, the Armed Forces have a greater obligation to provide general news coverage in addition to normal internal information materials. Thus, outside the U.S., you often become involved in such activities as news broadcasting (American Forces Radio/TV), theater-wide newspaper such



DEPARTMENT OF THE NAVY
Office of the Secretary
Washington, D.C. 20350

SECNAVNOTE 5720
01-500
24 February 1969

SECNAV NOTICE 5720

From: Secretary of the Navy
To: All Ships and Stations

Subj: Department of the Navy Public Affairs Plan 1969 (NPAP 1-69) Planning Directive

Ref: (a) U.S. Navy Public Affairs Regulations (NAVSO P-1035)

1. **Purpose.** To promulgate public affairs planning guidance and the Department of the Navy specific public affairs objectives for calendar year 1969.

2. **Background.** The Navy and Marine Corps (the Naval Service) must have the support of the American people in order to attract high caliber personnel and obtain modern ships, aircraft and equipment needed to be an effective element of the United States defense forces.

a. Public affairs activities should be directed toward gaining the understanding and support of American citizens through active public information and community relations programs.

b. The public affairs mission and basic objectives, set forth in reference (a), are intended to form a common basis for planning and coordination of command efforts so as to support each other and uniformly address major matters.

c. Guidance and responsibilities for developing specific public affairs plans and programs by individual commands are contained in reference (a).

3. **Specific Public Affairs Objectives.** The following specific public affairs objectives will be emphasized in the coming year:

a. The combat and support roles of the Navy and Marine Corps in Southeast Asia.

b. Recognition of the individual accomplishments of men and women of the Navy and Marine Corps.

c. The need for modern ships, aircraft, and equipment throughout the Naval Service.

d. The challenge of the continued growth of Soviet sea power and its expanding worldwide operations.

e. The equal opportunity for members of all racial and ethnic groups within the Naval Service.

f. The Marine Corps' Air-Ground Team and its role as the Nation's Amphibious Force-in-Readiness.

g. Recognition of the increasing importance of Navy Oceanography for its vital role in national security and the benefits that accrue to the national welfare.

h. The understanding of the Marine Corps' special capabilities for limited war.

4. **Action.** Public affairs planning by all commands will be in support of the basic Department of the Navy objectives and those special objectives listed above.

5. **Cancellation.** This Notice is canceled on 31 December 1969.

JOHN W. WARNER
Under Secretary of the Navy

Distribution:
SNDL Parts 1 and 2
Marine Corps List 5/10

174.4

Figure 2-4.—Department of the Navy annual Public Affairs Planning Directive.

as Stars and Stripes and Vietnam Observer, or daily newspapers prepared both at sea and when the ship is in a foreign port where English-speaking newspapers aren't available.

- Objectives change. At home, PA personnel are concerned with supporting the objectives of the Department of Defense and their individual Service. Overseas, you automatically become deeply involved in projecting a favorable image of the United States.

This section discusses the ways these differences affect the conduct of a military public affairs program outside the United States.

Differences In Organization

Most stateside public affairs staffs are concerned primarily with their own command or particular branch of military Service. Overseas, you will find that an international organization often is superimposed on the organizational structure of U.S. Forces. In much of the European area, it is the North Atlantic Treaty Organization; in Korea, it is the United Nations Command. In other areas you may be working jointly with the host nation forces. In any overseas area, your command will be attached to a U.S. unified command.

Overseas, public affairs personnel can no longer afford the luxury of thinking only Navy (or Army or Air Force or Marine Corps). You must think American. Joint manning of high level staffs is becoming more and more common. You must know not only the organization and mission of the Navy in the theater of operations, but also of other military services in the area. Some knowledge of the organization of the allied forces in the theater and U.S. forces public affairs channels is required, too.

Overseas, public affairs offices are manned with more people than a similar office in the U.S. Most have a civilian who is proficient in the local language. The community relations section of the office is larger. Major headquarters' public affairs officers and senior public affairs enlisted personnel are often station managers of a radio station, television station, or Radio/TV network, operating as part of the American Forces Radio and Television (AFRT) system (see ch. 11 of this manual). The Pacific and European commands are responsible for the Pacific Edition and European Edition of the Stars and Stripes newspaper, respectively. Public affairs personnel may be assigned directly to Stars and Stripes or to a radio or television station within AFRT.

The Country Team

In foreign countries where we have ambassadorial representation, the U.S. ambassador is the senior U.S. official. He is the personal representative of the President and is responsible for everything in the country concerning American civilians and Armed Forces, except for the actual employment of operational military forces. That means that the community relations effort, public information program, and even the internal information program must be coordinated with the embassy.

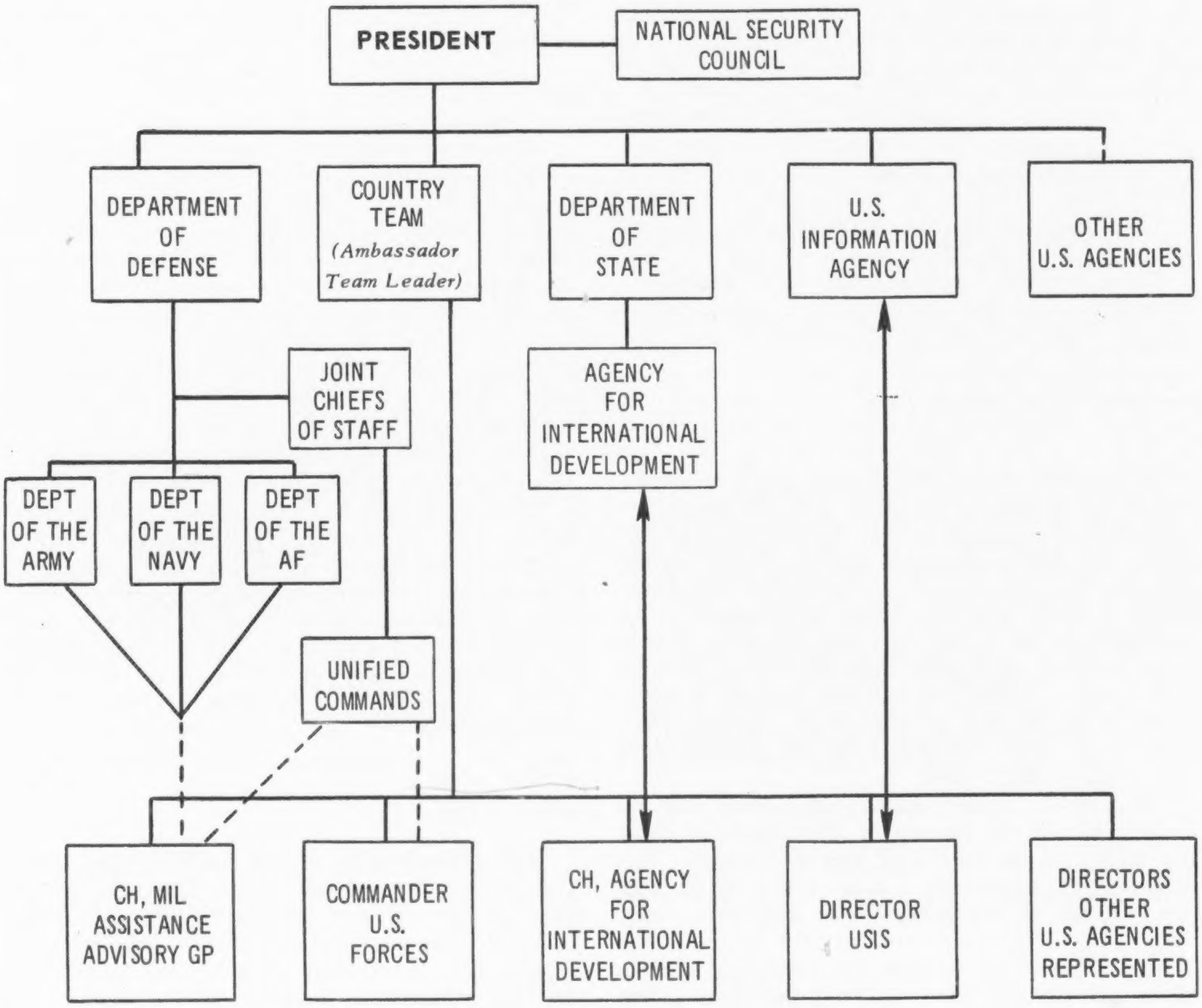
The ambassador's top group of advisors on U.S. problems within the country is called the COUNTRY TEAM. This team is composed of senior men in the American government community. They advise the ambassador on various vital areas of American interest, such as military, economic, and political problems. The country team may meet as often as once a week to review and update current U.S. problems and policy. Figure 2-5 diagrams a typical country team organization.

Ambassador Leads Team

The ambassador is the leader of the team. The remainder of the team consists of the chief of the military assistance advisory group (MAAG), the commander of the U.S. military forces, the deputy ambassador, the director of the U.S. operations mission of the agency for international development (AID), the director of the United States Information Service (the PAO), and the directors of other U.S. agencies represented in the country. The council may be enlarged at the discretion of the ambassador.

The existence of the country team assures that each agency of the American government within a country takes part in decision making, and that the activities of each unit are coordinated with the other agencies. It also helps each agency to speak on American policy with a common voice. Often the member of the team will bring his public affairs officer to the meetings as an observer so that he is aware of the problem areas.

The top public affairs officer at an American Embassy is the minister for public affairs (in most cases he is also the USIS Director).


PRESIDENT
NATIONAL SECURITY COUNCIL
DEPARTMENT OF DEFENSE
COUNTRY TEAM (Ambassador Team Leader)
DEPARTMENT OF STATE
U.S. INFORMATION AGENCY
OTHER U.S. AGENCIES
JOINT CHIEFS OF STAFF
AGENCY FOR INTERNATIONAL DEVELOPMENT
DEPT OF THE ARMY
DEPT OF THE NAVY
DEPT OF THE AF
UNIFIED COMMANDS
CH, MIL ASSISTANCE ADVISORY GP
COMMANDER U.S. FORCES
CH, AGENCY FOR INTERNATIONAL DEVELOPMENT
DIRECTOR USIS
DIRECTORS OTHER U.S. AGENCIES REPRESENTED

174.5

Figure 2-5.—Major U.S. elements of a "country team."

He has sections under him concerned with media relations and cultural affairs, and may operate branch public affairs offices in major cities of the country other than the capitol. These branch public affairs offices normally are located at American consulates.

The agency of the U.S. Government in Washington, D.C. charged with the conduct of the American information effort overseas is the U.S. Information Agency (USIA). The country team PAO and his subordinates are the overseas arm of USIA. They constitute the U.S. Information Service (USIS).

Where American forces are stationed overseas, USIS provides the point of contact for coordination of the military public affairs effort with the Embassy. (Article C-3004 of NAVSO P-1035 has something to say about U.S. Naval Attaches which you should know.) When U.S. forces visit countries in which U.S. Forces are not normally stationed (as in ship visits, international exercises, or disaster operations), USIS provides the same coordination. USIS personnel often have been stationed in a country for many years. They know the culture, customs, traditions, and taboos of the local populace. They are familiar with the local officials and community leaders. Military public affairs personnel can make good use of the storehouse of USIS experience.

Study of Countries
A Must In International PA

The DINFOS International Relations and Government Department (IRG) spends several classroom hours stressing the importance of gaining all the knowledge you can about a host country. Public affairs personnel often fail to realize the significance of certain aspects of the country in which they are stationed. A country's geography, its history, and its cultural heritage are often neglected. An appreciation of the beliefs, attitudes, and sensitive areas of local culture can frequently prevent the kinds of accidental, unintentional insults which can strain relations between the U.S. and a host country.

Today, the President and other leaders are emphasizing more and more the importance of greater understanding between nations and peoples as a path to peace. Differences of opinion between people are caused by lack of knowledge, misunderstanding, or misinformation about each other. The chances of misunderstanding between the military and people of foreign countries are great. A common pitfall is to regard people in overseas areas as simply another, somewhat different, version of the folks back home, and to apply U.S. views and standards to them.

The past few years have yielded the "area studies" approach to the study of foreign countries. Through this approach, various facets of a country, such as geography, society, history, economy, and government are examined. By looking at a country from many different sides, one can begin to understand the country as a whole.

Much material has been published by both DOD and the State Department in recent years, covering most of the countries and areas of the world. Books, pamphlets, newspapers and periodicals provide a rich abundance of information. However, much of this material is not immediately available to public affairs people, and some of it is out of date. A bit of digging is needed to locate much of this information, but perseverence and some basic research can yield much useful material.

A good place to start is the local ship or station library. Most local libraries have sets of encyclopedias which provide brief articles on most countries of the world. Books on specialized areas are also often available. Normally, despite political and economic changes, basic geography, history and sociology remain relatively unchanged. Thus, outdated material often retains some value.

Many U.S. government agencies publish area orientations for American personnel assigned overseas. "Background Notes," a series of short articles published by the U.S. Department of State, provides concise, up-to-date information. The Department of Defense publishes various area guides, such as the well-known "Pocket Guide" series. Also, DOD publishes "Capsule Facts for The Armed Forces", which is adapted from U.S. Department of State's "Background Notes." Capsule Facts gives a brief run-down on a particular nation's people, history, government, geography, political conditions, economy, foreign relations, principal government officials, and also a survey of our foreign policy toward that nation.

There are numerous other sources of information. Newspapers and periodicals often carry readable articles on selected countries. Persistent research can provide enough information for you to gain a basic familiarity with the area to which you are assigned.

There is no clear road to the understanding of a foreign culture. Research of written material, coupled with individual experience, can lead to positive public affairs in a foreign country.

Internal Information

The internal information activities of the command take on a greater importance overseas, or when a ship is about to make a good will visit to a foreign port. The overseas community relations and public information programs are not effective without support and understanding by your internal publics. Therefore, public affairs personnel must ensure that the servicemen of the command are fully informed about their mission, activities, and current events.

Before leaving the United States the serviceman usually is given an orientation of the area to which he is going. He should also receive a DOD Area Guide to the country in which he will be stationed or area where his ship will maneuver. A basic pocket guide, covering broad policy in all foreign nations in which U.S. military personnel are stationed or expected to visit is "Serving Your Country Overseas," NAVPERS 15211.

In the Navy, responsibility for internal information is shared by the Chief of Information and the Chief of Naval Personnel. Internal information materials are produced and distributed periodically by both CHINFO and BUPERS, and may also be produced and distributed by the Chief of Naval Operations or by other elements of the Department of the Navy, when appropriate. The Area Orientation Section of BUPERS specializes in this type of program. In special cases, before a ship or task force deploys, an expert from BUPERS briefs crew members on what to expect in a particular foreign country (culture, traditions, taboos, customs, street and location signs, recreation and souvenir suggestions, traffic and other local laws, and even sign language).

Each Naval activity listed on the Standard Navy Distribution List (SNDL) receives most of the information materials (listed in both this section and the previous one), automatically. Special publications not distributed may be requisitioned through supply channels. Notices of these special publications carry stock numbers and should be maintained in the public affairs office files, since materials cannot be requisitioned without proper stock numbers. A complete listing of Department of Defense materials is contained in DOD GEN-3B, "Catalog of Current Information Materials" (Known in the Navy as NAVPERS 92140).

Much of the information material produced by the Department of Defense and the Navy is used ineffectively because PA personnel fail to localize it for application. The material is well written and illustrated, but it is designed for a mass audience. At the ship or station level, the individual must become the point of aim. It must be adapted to fit the needs of individuals. There are three primary media through which you can localize this material and channel it to your internal publics: the ship or station newspaper, a port of call brochure, or a broadcast through an AFRT system. Commanding officers, executive officers, and division officers also make wide use of this material to form the basis for some of their general military training lectures.

All orientations stress the fact that the serviceman is a representative of the United States to the people overseas. He is not just a Sailor, Soldier, Marine, or Airman. He is now looked at as an American. His conduct conveys the "Image of America." People in an American community and the people of the foreign countries in which an American serviceman is stationed or visits, form their opinions in the same way. Civilian opinions of servicemen are formed from contacts with military personnel from a local military command or from observations of the conduct of servicemen who they happen to see in their towns, villages, or cities. American servicemen must be kept aware of this fact.

The commanding officer's emphasis on internal information is important to the success of the program. However, he cannot do it alone. Officers and senior petty officers must support the objectives of the internal information program. They are assisted by advice from the public affairs officer and informational materials which public affairs personnel provide for use in orientations.

Stars and Stripes provides overseas servicemen with international and national news, plus some local news. The content of the overseas paper often differs considerably from a similar paper in the United States. It includes more feature articles and probably more editorials.

FEATURES ON HOST COUNTRY.—Feature articles for an overseas command newspaper should give the reader an in-depth study of the host country's history, tradition, culture, customs, or mores. Articles should point out places of interest for servicemen to visit. All articles should be researched thoroughly to provide accurate information telling him how to get there, how much it costs, what to do and see, and what he should NOT do.

Other short articles giving common expressions in the local language (encourage him to learn the language) are helpful. If they are printed in a convenient size, the serviceman can clip and carry them in his wallet. Brief explanations of customs different from those back home help to eliminate problem areas.

Overseas orientation articles for command newspapers should be written in an entertaining manner to ensure readership. The newspaper's staff has a large responsibility to the command:

providing the reader with local news of the command besides informing him about the country in which he lives.

STATUS OF FORCES AGREEMENTS.—Throughout history the relationship between troops in a foreign country and the citizens of that country has been a difficult one. In view of this, the United States has entered into special treaty arrangements with countries in which we have bases or our forces are stationed. Most of the treaties have an amendment defining the legal rights and responsibilities of Americans within the country. That amendment is commonly referred to as the Status of Forces Agreement (SOFA). The provisions of these arrangements vary from country to country depending upon the local circumstances and the particular mission of the U.S. military forces. Some agreements vest in the U.S. exclusive criminal jurisdiction over all offenses committed by members of the U.S. Armed Forces. Other agreements recognize the concurrent jurisdiction of both U.S. and local courts over offenses committed by such persons, and they specify the circumstances under which the U.S. or the local courts shall have the primary right to exercise jurisdiction.

Military Requirements for PO 1 & C, NAVPERS 10057, has a few general things to say about SOFA's, a knowledge of which is required for advancement to E-6. However, servicemen in an overseas area must be aware of the agreement between the U.S. and the specific host country to which they are assigned and how it will affect them. Public affairs personnel can assist in this area by interpreting and rewriting the SOFA in laymen's terms and publicizing the pertinent details through command newspapers, pamphlets, and other internal media.

STRESSING SECURITY.—Another very important point that must be constantly publicized overseas is enemy attempts to breach our security. Because overseas duty puts men closer to the enemy, propaganda, agitation, and attempts to secure classified information by enemy agents are intensified. Overseas, U.S. servicemen are exposed to Communist English-language broadcasts, receive subversive literature, and can be subjected to compromising circumstances when they are not made aware of the fact that each man in uniform is a target of the enemy in these matters.

Public affairs personnel often help intelligence and counter-intelligence personnel keep American servicemen abreast of the latest enemy techniques for subversion us well as how to defend themselves against enemy propaganda. The best defense against propaganda is knowledge and truth. The internal information program must instill in the serviceman pride of country, respect for foreign allies, and an awareness of the importance of reporting enemy contacts.

Community Relations

Overseas, community relations is second in importance only to the tactical military mission. Officers in command rely heavily on public affairs personnel for advice and assistance in this area. Good relations with the host country make the command's task easier to perform. Morale is higher where there is mutual respect between the military and the civilian public. Well-conducted activities promoted by PA personnel and sponsored by the officer in command help community relations.

The People-to-People Program was initiated officially in August 1956 by President Eisenhower. The program's mission is to provide "grassroots" public relations conducted by individual Americans in foreign countries. The purpose of the program is to help build mutual understanding through association. At a given moment there are millions of Americans overseas—military, businessmen, tourists, and government workers. Each one is a potential public relations man for America. The program encourages them to come into contact with a foreign citizen having similar interests and background.

The U.S. military has had its own People-to-People Program for many years. Ship's crews, soldiers, airmen, and Marines have voluntarily sponsored overseas orphanages since World War II. U.S. servicemen have joined local athletic clubs and teams wherever they have been stationed. Servicemen have visited foreign families in their homes, and have invited local overseas families to share holiday meals with them. The People-to-People Program strives to encourage, continue, and broaden associations between U.S. and foreign citizens.

Public affairs personnel are responsible for supporting the People-to-People Program through command newspapers and by publicizing events of mutual interest. The command's public affairs officer also advises the officer in command on ways of bringing people of similar interests together from the local populace and members of his command.

PROJECT HANDCLASP.—Project Handclasp is an official Navy program stemming from a desire of naval personnel to help people to help themselves in improving the conditions under which they live. Navy personnel, acting as ambassadors of good will, have established new friends for the United States and aided, hopefully, the ultimate achievement of just and enduring peace.

The Navy maintains Project Handclasp warehouses on both coasts, and has a variety of materials available to ships scheduled for overseas operations. Materials include food, clothing, hand tools, medical supplies, light building materials and paint, textbooks, basic school supplies, industrial, visual and audio aids, toys, and athletic and play sets. See NAVSO P-1035, Article B-8006, for current guidance.

COMMUNITY COUNCIL.—Assistance in carrying out a community relations program overseas is provided by the Community Activity Council (CAC). The CAC may also be known as Community Council or other titles as described in greater detail in Chapter 4 of this manual. It usually is composed of military members and key citizens of the host country, including educational, religious, social, and business leaders. The list of key military members always includes the officer in command (or his XO), the public affairs officer, and the civil affairs officer. Leadership of the council usually alternates between civilian and military members.

The council is able to bring matters of mutual interest to the attention of all concerned, encourage participation in each others' activities, solve mutual problems, and promote mutual understanding. Members often are particularly active at the time of Armed Forces Day or other local or American holidays. "Friendship Weeks" may become the occasion of jointly sponsored activities such as athletic contests, dinners, dances, and the like. Many lifetime friendships are started through contacts between Americans and local nationals during such festivals.

The procedures of setting up a general community relations program and staging special events are covered in more detail in Chapter 4. The basic guidelines in Chapter 4 and the special considerations mentioned in this section, should provide the framework for organizing any community relations program at home or overseas. For current international policy guidance and procedures consult Part B, Chapter Eight, (International Community Relations) of NAVSO P-1035.

International Media Relations

American forces constitute one of the chief news sources overseas, for both the foreign correspondents of American news media and the local (foreign) press. Activities that would scarcely cause a ripple of interest in the U.S. might be a major news event overseas. It is important that PA personnel have an understanding of this fact.

AMERICAN CORRESPONDENTS.—Associated Press and United Press International maintain large overseas organizations to gather international news. In major cities, the wire services bureau will be headed by an American. In smaller cities, an American wire service may be represented by a local newsman who may not speak English and who may be expected to write from the viewpoint of a local national. Large U.S. dailies and radio and television networks also maintain representatives in foreign capitals, and some have "stringers" in smaller cities, or exchange agreements with local media.

Many American newsmen overseas are veterans in their jobs, who know most key statesmen, sports figures, big-name entertainers, and other international celebrities on a first-name basis. You may be quite disappointed to find that those newsmen are bored with routine releases and minor exercises. Probably, it is due to the fact that many of these people have covered massive exercises such as "Steel Pike" (see ch. 7), shootings in the Korean Demilitarized Zone, revolutions and riots, daring rescues on the Berlin Wall, the Cuban Missile Crisis, the seige of Khe Sanh, and often, major wars. Generally, they are not interested in living in tents to cover a small military maneuver and rarely can they leave their offices for a week at sea to cover a routine exercise. They may be interested in good feature material, however, and often file material based on information handouts covering small scale exercises. It is a good practice to always notify the American newsmen, however, and let them use their own judgment.

The local media, on the other hand, may never have been to sea on an American warship (or any warship), watched a high performance aircraft land and take off from a tossing carrier deck, witnessed an amphibious landing, or seen a PACV in action. The local national TV network may not have shown any military news film recently. Local nationals may be much more interested in covering such events than American newsmen. Invitations to local nationals should be coordinated with the Embassy (through the Naval Attache).

THE FOREIGN JOURNALIST.—While journalistic traditions vary from country to country and generalizations tend to be risky, it is wise to assume that foreign newsmen may write less objectively than their American contemporaries. Except in Canada and some parts of the British Commonwealth, foreign journalists tend to report more interpretively, and often more emotionally, than do American newsmen. WHO, WHERE, and WHEN may not be stressed. What people feel or HOW and WHY an event affects others is often more important to them. Some hard news stories contain no names whatsoever. The reader cannot even be sure where or when the events occurred.

That viewpoint is explained by the following editorial written by Enno Hobbing, editor of the Berlin Edition of the Neue Zeitung:

> To my mind, journalism is a question of personality...it is an art. The function of the newspaper is to assist the thinking of the reader (in the news) and the privilege of the newspaper is to shape the mind of the reader in the editorials. Both services require consideration for the reader, a personal feeling for him. Unless Germans become Americans, the American paper will not really touch them. It will impress them from time-to-time, and it will perhaps interest them, but it will not be a decisive factor in their lives...
>
> Regarding the all-factual, newsy emphasis of American newspapers, would it not be better if the correspondents got away from the spot news technique and wrote more interpretative material, officials identifying their own opinions and citing opposite views? Many famous American correspondents in the Twenties did this; some do it today...The average reader must of necessity confine himself to general opinions. Armed with these, he can vote. Armed with a thousand details, he can only wallow.

The foreign journalist is different, but he expects to be treated exactly as the American correspondent. He wants no inside track, nor does he want to be on the outside either. He will treat military public affairs personnel with respect and dignity if they do the same for him. But he will not change his style of writing.

Most Japanese reporters belong to tightly-knit press clubs. There is no such thing as an exclusive. They share news and limit the number of stories released, regardless of events.

In many countries wire services may be subsidized or partially controlled by the government. In most countries, much or all broadcasting is either government owned or at least partly government controlled. News releases often are rewritten to conform to local government policy when the subject is at all controversial.

Some overseas English language newspapers deal primarily with sensational, semi-scandalous human interest material. Public affairs people and officers in command may feel persecuted by this type of newswriting unless they understand it.

The question that immediately comes to mind is: "How do we deal with these people?" There is no simple answer, but there are two things that can be done:

- If there is a local national in the public affairs office who is trained in journalism, he should write releases to give to the local media in their style. That way any added comment is slanted in the desired direction. Generally, if a release is in the language and style of the country, local papers will print it verbatim.
- If there are only Americans on the public affairs staff, news stories should be released in the form of a fact sheet, presenting all details in fact form for the local editor to write in his own language. The fact sheet makes it possible for him to write a complete story and tends to limit the number of side comments.

For current Navy and DOD policy on handling international media relations, refer to the following articles of NAVSO P-1035: D-2301 (general), D-2302 (news releases concerning overseas areas), D-2303 (release of information material, including printed, photographs, and motion pictures, to foreign nationals), D-2304 (cruises and visits by foreign press representatives), D-2305 (visits to ships and U.S. military installations by foreign dignitaries), and D-2306/F-2022 (news releases on foreign military students).

Guidance on the Navy's overall International Public Affairs policy (including the areas of public information and community relations) may be found in Part C, Chapter 3, (and references listed therein) of NAVSO P-1035. This includes procedures for dealing with the U.S. ambassador and country team, USIS, naval attaches, Unified/Specified commands, shore-based Navy commands overseas, and other military authorities concerned with international public affairs.

PUBLIC AFFAIRS ACTIVITY IN WARTIME

The peacetime occupation of all military men is to prepare for their wartime mission of achieving victory over the enemy in support of national objectives. Journalists and other public affairs personnel are no exception. While they have an important peacetime mission, they also must be prepared to perform their duties in time of war. A steady flow of accurate information about military operations is even more important in time of combat than in peacetime. Operating in a combat zone offers challenges, pressures, and problems normally not encountered in peacetime. You must be trained and prepared for this type of duty. Public affairs plans must be prepared as annexes to contingency and war plans in order to ensure a steady flow of accurate, unclassified information to the fighting men, to the American public, and to the world.

Public affairs activities in a war zone focus on three general objectives:

- Providing news and logistic support to war correspondents.
- Providing news material to be released by the Home Town News Center.
- Providing news to the servicemen in the combat area.

In combat zones, public affairs personnel normally are not responsible for community relations. Civic action programs in a limited war are normally a function of the State Department, with military assistance. In general war, the function is a separate staff responsibility of civil affairs. Public affairs personnel are responsible for providing appropriate public recognition of their command's participation in those projects, but not for directing them.

WAR CORRESPONDENTS

The major function of public affairs personnel in time of war (and the one that creates the most headaches) is assisting the civilian news media in obtaining news. All wars pose a difficult problem for public affairs personnel and for the war correspondents they support. It is vital to the U.S. system of government that the flow of credible news to the American people be uninterrupted. Military security restrictions, which sometimes include field press censorship, must be enforced in order to deny the enemy access to information that could lead to the loss of American military objectives or the unnecessary loss of American lives.

The war correspondent is always concerned with the accuracy and completeness of the news he furnishes his subscribers, but at the same time he normally works under heavy pressure of competition.

In limited wars such as Vietnam, public affairs people encounter especially complex problems dealing with news correspondents of many nationalities in a sovereign nation, rather than in a U.S. or allied controlled war theater. In Vietnam, some of the correspondents are friendly to the U.S. mission, some are neutral, and others are hostile. Yet, because of international considerations, all bonafide newsmen are accredited by the local government and the U.S. military, and are given equal access to the war zone, command information bureaus, and news briefings.

Rights and responsibilities of war correspondents while under the jurisdiction of the Armed Forces in operational theaters, and their relationship to the military, are found in two OPNAV instructions: 5720.6 and 5530.3. These regulations apply during general warfare, only in combat theaters under military control, not necessarily in limited engagements.

Non-American correspondents assigned to an overseas area under U.S. military control are subject to support criteria as prescribed by the Department of State and the Department of Defense. Treatment and facilities available to foreign newsmen should be the same as those provided for American correspondents. Media accreditation and travel is presented later in this chapter under "Media Relations."

Subject to military security and logistic limitations, correspondents are entitled to all possible assistance in their news gathering activities. War correspondents look to the military for three things:

- Communications and Logistics.
- Effective news briefings.
- Intelligent censorship (if censorship is imposed).

Communications and Logistics

The center of information activities in a war zone is the Command Information Bureau (known as the "press camp" in the Army). The CIB is the newsman's home and office just as it is the headquarters of the public affairs personnel. CIB personnel provide the following services for accredited correspondents: billeting, messing, transportation, communications, briefings, work rooms, field press censorship liaison, and administration.

Command information bureaus should be located close to, but not in, large headquarters. Smaller units do not normally maintain formal bureaus. Often, the correspondents can be billeted in various ships of a task force or in tents on land. Meals usually are provided in the officers' mess.

The availability of communications and logistic support determines the number of correspondents a command can accommodate. The conditions under which military communications facilities may be used for press traffic are stated in OPNAV INST 5720.6 and DNC 26 (Navy Commercial Traffic directive).

Transportation of correspondents in a combat area depends on the organic capabilities of the command to which they are assigned and any additional facilities provided by attached public affairs field organizations.

Correspondents in a combat zone come under administrative control of the commander of the area in which they are operating. Responsibility for the administrative and logistical requirements of newsmen rests with the public affairs officer. Specific items and services are provided by other staff sections in accordance with their function and as reflected by the PA plan. The duties of public affairs personnel range from keeping a daily log of newsmen in the command to reporting casualties to their Service chiefs of information and disposing of the effects of correspondents killed in the area.

More specific information on the travel of correspondents in military carriers is covered later in this chapter.

Informing Correspondents

Two principal techniques are employed in combat theaters for keeping correspondents informed of the current situation. Major commands normally hold daily news briefings for accredited personnel and issue periodic communiques. Lower headquarters contribute to the briefings and communiques, but seldom do enough correspondents remain at such headquarters to warrant regular daily news briefings of their own. Visiting newsmen may be invited to attend unclassified tactical briefings.

NEWS BRIEFINGS.—Briefings are intended to give newsmen a comprehensive picture of the command's current tactical situation. With that information, they are better qualified to understand what they see in the field and to interpret the news in perspective.

Newsmen may, on occasion, unavoidably be exposed to a certain amount of classified material such as classified personnel or ship movements. While such exposure to classified information is kept to an absolute minimum, the information may be furnished as a matter of military necessity for logistic purposes or as background for a coming operation. It is not for use as a current news story. When field press censorship (discussed later) is in effect, there is no problem.

Daily briefings serve purposes other than a source of news. They give the PAO and his staff the opportunity to take up administrative and logistical matters of interest to newsmen and to get better acquainted with them. The public affairs officer or director of the CIB may explain local ground rules covering such things as Navy exchange, ship's store, or PX privileges, wearing of the uniform, censorship procedures, transportation requests, and availability of communications. News briefings also present an occasion for correspondents to air grievances.

Briefing officers develop their material from operational sources. Their presentations routinely cover the immediate air-ground-naval battlefront situation, plus any significant activities in friendly or enemy rear areas. Newsworthy items from the homefront may be included. Special news briefings may be arranged before large operations.

To avoid repetition during daily news briefings, a news summary of the operations covered may be issued to each newsman during the briefing, usually before the question-and-answer period. The summary eliminates the need for time consuming questions about the spelling of names and technical words. The summary may be issued in the form of a communique.

COMMUNIQUES.—The communique is a special form of an official news release giving a straightforward account of daily combat operations. Normally, it is prepared at the senior headquarters or command in an area of operations with all subordinate commands contributing material. The bulk of the detail is taken from intelligence and operations sources. Communiques normally carry serial numbers for ready reference.

As a command's battle report to the public, its preparation requires maximum care and attention to ensure quality and accuracy. Adequate time must be allotted to draft and coordinate the release.

The communique covers the broad tactical and operational picture with little emphasis on isolated engagements. If an action deserves special attention, it calls for a separate release. While a release of this type does not attempt to go into detail, it should contain enough data to give newsmen a wellrounded account of the whole battle area. Correspondents see only a small sector of the day's fighting and depend heavily on the communique and news briefing to round out their stories.

Communiques are usually released in conjunction with the daily news briefing. In timing the release, consideration should be given to time required to prepare it and the needs of news media in meeting their deadlines.

A single release covering a 24-hour period is sufficient for most purposes. In an offensive, two or more communiques plus specials, may be needed for adequate coverage.

Special communiques are issued to mark news of major significance. They should be brief and may be identified by a separate numerical sequence.

When operations in a limited engagement are fairly routine, but continue on from day to day without any significant occurrences, a summary of events may be released to news media on a weekly or even monthly basis. Figure 2-6 is an example of such a summary as reported by the SEVENTH Fleet Public Affairs Office.

Field Press Censorship

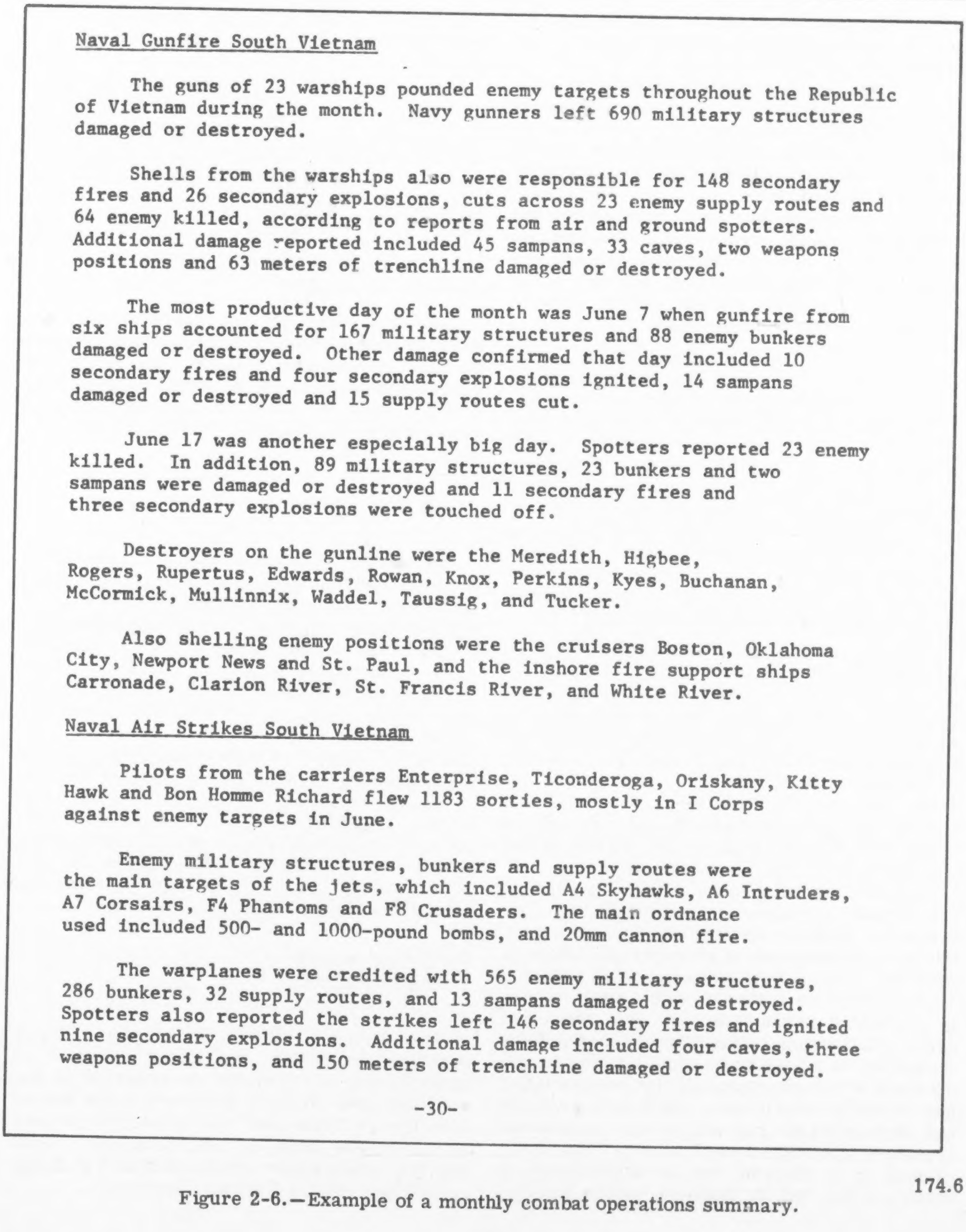
The President may establish national press censorship within the Continental United States immediately upon declaration of war or if the United States is invaded or in danger of invasion.

Outside the Continental United States, field press censorship may be established by the unified, area, or force commander in all land or water areas in which the U.S. Armed Forces are operating, in the event of:

- A declaration of war by the United States.
- An armed attack upon the United States, its territories or possessions, or areas occupied or controlled by the United States.
- An armed attack upon the Armed Forces of the United States.
- The commitment to combat of the Armed Forces of the United States as a separate force or as a part of a United Nations effort.

When established under one or more of the above-listed conditions, field press censorship is exercised over news material entering, leaving, or circulating within an area to the extent the unified, area, or force commander deems necessary for maintaining security. The strictness of field press censorship depends primarily on the tactical situation in the area and surrounding territory. Once initiated within or outside the Continental United States, press censorship is discontinued only upon direction of the President or the Secretary of Defense.

Field press censorship is a wartime operation (a declaration of war exists). Basic guides for its activation and conduct are embodied in a joint Army-Navy-Air Force document, (distributed in the Navy under OPNAVINST 5530.5) promulgated by the Joint Chiefs of Staff, and a classified field press censorship manual (OPNAVINST 05530.7). Their concept and directions are based on experience gained in war and are designed to harmonize as much as possible the potential conflict of interest between representatives of a free press and a military commander charged with the security of his operation. Knowledge of the policies for



Naval Gunfire South Vietnam

The guns of 23 warships pounded enemy targets throughout the Republic of Vietnam during the month. Navy gunners left 690 military structures damaged or destroyed.

Shells from the warships also were responsible for 148 secondary fires and 26 secondary explosions, cuts across 23 enemy supply routes and 64 enemy killed, according to reports from air and ground spotters. Additional damage reported included 45 sampans, 33 caves, two weapons positions and 63 meters of trenchline damaged or destroyed.

The most productive day of the month was June 7 when gunfire from six ships accounted for 167 military structures and 88 enemy bunkers damaged or destroyed. Other damage confirmed that day included 10 secondary fires and four secondary explosions ignited, 14 sampans damaged or destroyed and 15 supply routes cut.

June 17 was another especially big day. Spotters reported 23 enemy killed. In addition, 89 military structures, 23 bunkers and two sampans were damaged or destroyed and 11 secondary fires and three secondary explosions were touched off.

Destroyers on the gunline were the Meredith, Higbee, Rogers, Rupertus, Edwards, Rowan, Knox, Perkins, Kyes, Buchanan, McCormick, Mullinnix, Waddel, Taussig, and Tucker.

Also shelling enemy positions were the cruisers Boston, Oklahoma City, Newport News and St. Paul, and the inshore fire support ships Carronade, Clarion River, St. Francis River, and White River.

Naval Air Strikes South Vietnam

Pilots from the carriers Enterprise, Ticonderoga, Oriskany, Kitty Hawk and Bon Homme Richard flew 1183 sorties, mostly in I Corps against enemy targets in June.

Enemy military structures, bunkers and supply routes were the main targets of the jets, which included A4 Skyhawks, A6 Intruders, A7 Corsairs, F4 Phantoms and F8 Crusaders. The main ordnance used included 500- and 1000-pound bombs, and 20mm cannon fire.

The warplanes were credited with 565 enemy military structures, 286 bunkers, 32 supply routes, and 13 sampans damaged or destroyed. Spotters also reported the strikes left 146 secondary fires and ignited nine secondary explosions. Additional damage included four caves, three weapons positions, and 150 meters of trenchline damaged or destroyed.

-30-

174.6

Figure 2-6.—Example of a monthly combat operations summary.

establishing and conducting field press censorship is a prerequisite for handling public information in combat areas.

The field press censorship function is usually accomplished at the command information bureau (it may sometimes be referred to by other names such as combat information bureau, or press camp) established in the vicinity of high level headquarters.

Although the two functions are accomplished in the same general area with close and constant liaison, public affairs personnel are not responsible for any censorship activity. The public affairs officer is the liaison between the censor and the correspondent.

The chief field press censor is designated by the unified, area, or force commander who has overall responsibility for field press censorship within his forces and the area under his jurisdiction. He may be required to report to the commander through the public affairs officer. Under these circumstances, the PAO exercises only staff supervision over the operation. The chief censor does not become a member of the public affairs staff. At lower echelons, field press censorship detachments operate under the control of the chief censor, not the control of a CIB director or PAO.

With the establishment of field press censorship, the censor becomes responsible for security review and clearance of news material. The PAO's responsibility before censorship is not, however, reduced. He retains his relationship with newsmen, although news releases and communiques must pass the censor before release. The responsibility remains with the CIB director for assuring that copy not yet censored is not transmitted through insecure means and that uncensored copy is not encrypted.

Cooperation between the CIB and the censor can prevent countless misunderstandings between the military and the war correspondent. When a correspondent is given precise advice on what can or can not be passed, the writer avoids wasted effort on material which would have to be eliminated or radically cut. Also, from such close relationship, public affairs personnel are frequently in a position to explain to the correspondent why some apparently innocuous subject has security significance. Wartime experience has demonstrated repeatedly that responsible newsmen, when apprised of the real reasons for silence on a subject, had no more desire to divulge it than had the military. Such a working relationship breeds mutual confidence and understanding, lightening the burden of all concerned.

If possible, it is desirable that all copy from correspondents be forwarded to the press censor via the CIB, for under these circumstances the CIB director can maintain better control over the clearance of material. Should differences of opinion arise between a censor and a correspondent, it is the duty of the public affairs officer to act as military representative of the correspondent and, if appropriate, to effect a workable compromise.

CHINFO exercises staff supervision over Navy implementation of field press censorship in time of declared national emergency and coordinates training of personnel for this duty. Specific guidance for Navy implementation is contained in D-2502 and D-2503 of NAVSO P-1035.

HOME TOWN NEWS

Production of home town news material in the war zone is a huge task for all public affairs personnel. The service home town news centers are the major outlets for news items originating from command information bureaus. The program is given high priority. At the height of the Korean War about 85 per cent of all daily and weekly media in the U.S. were receiving home town news service. The same is true of Vietnam. Review Chapter 21 of JO 3/2 and also appropriate sections of NAVSO P-1035.

While most Navy home town news reports go through FHTNC, war correspondents with units in war zones also expect to report home town coverage for their media. More than one correspondent has made his mark by reporting nothing but home town stories.

PROVIDING NEWS TO THE TROOPS

Your primary vehicle for keeping military personnel in remote war zones informed on current events (including the progress of the war and news "from back home") is the American Forces Radio and Television network (see Ch. 11 of this manual). Your secondary media are the area/theater newspapers such as Stars and Stripes and the Vietnam Observer.

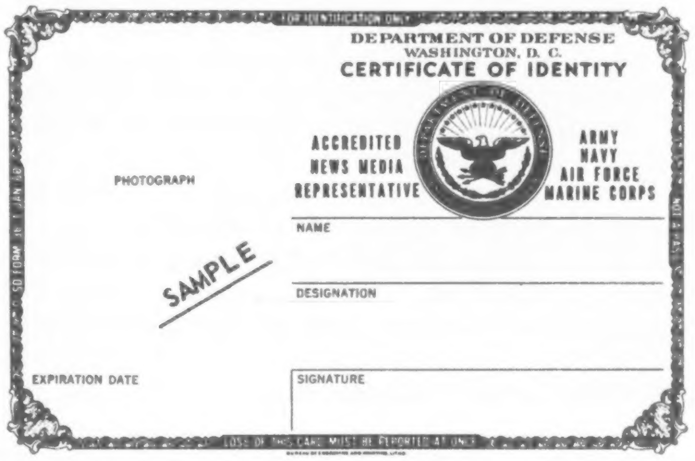
MEDIA RELATIONS

Considerable coverage is given in Journalist 3 & 2 (Chapters 3 and 4) on the importance of good news media relations. Much has been said on the subject so far in this chapter. U.S. Navy Public Affairs Regulations devotes more than a hundred pages of text to the subject (Part D: "Media and Media Relations"). However, there are two areas of media relations which, according to the QUALS Manual, directly pertain to senior Journalists: accreditation and travel of U.S. and foreign correspondents, and the arranging of news conferences. Also, you should be familiar with a very sensitive subject referred to by the mass news media as "Pooling the News." The basics you need to know about these three areas of media relations will now be discussed.

Accreditation And Travel

The policies, regulations, and procedures for obtaining accreditation and authority to embark commercial newsmen in ships and aircraft are changing constantly. There is little to say here except to urge you to keep abreast. There are three chapters in the Navy Security Manual with which you should be familiar: Chapter 10 (Disclosure through Public Relations), Chapter 11 (Control of Photography) and Chapter 14 (Visitor Control). Also, you should read and study, immediately, Part F of NAVSO P-1035 (Security and Propriety).

ACCREDITATION.—Until 3 November 1967, the Department of Defense had an accreditation system for newsmen. That accreditation system at the time of this writing is suspended. Formerly, accreditation was granted to bona fide newsmen of established mass communication media who had a continuing need to work with Department of Defense Agencies in gathering news for publication. All DOD accreditation cards issued in 1967 or before are now expired and are of no value. A sample of the DOD accreditation card is shown in Figure 2-7 so that you will be able to recognize them if the accreditation system is re-activated in the future.



FOR IDENTIFICATION ONLY

DEPARTMENT OF DEFENSE
WASHINGTON, D. C.
CERTIFICATE OF IDENTITY

ACCREDITED
NEWS MEDIA
REPRESENTATIVE

ARMY
NAVY
AIR FORCE
MARINE CORPS

PHOTOGRAPH

SAMPLE

NAME

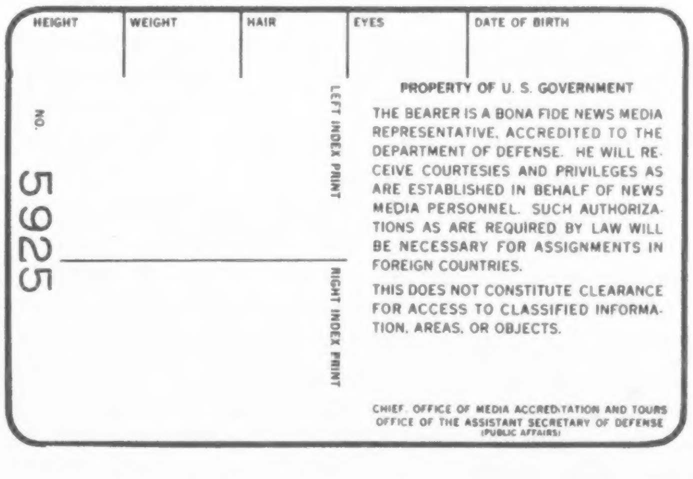
DESIGNATION

EXPIRATION DATE

SIGNATURE

LOSS OF THIS CARD MUST BE REPORTED AT ONCE

BACK



HEIGHT	WEIGHT	HAIR	EYES	DATE OF BIRTH

NO. 5925

LEFT INDEX PRINT

RIGHT INDEX PRINT

PROPERTY OF U. S. GOVERNMENT

THE BEARER IS A BONA FIDE NEWS MEDIA REPRESENTATIVE, ACCREDITED TO THE DEPARTMENT OF DEFENSE. HE WILL RECEIVE COURTESIES AND PRIVILEGES AS ARE ESTABLISHED IN BEHALF OF NEWS MEDIA PERSONNEL. SUCH AUTHORIZATIONS AS ARE REQUIRED BY LAW WILL BE NECESSARY FOR ASSIGNMENTS IN FOREIGN COUNTRIES.

THIS DOES NOT CONSTITUTE CLEARANCE FOR ACCESS TO CLASSIFIED INFORMATION, AREAS, OR OBJECTS.

CHIEF, OFFICE OF MEDIA ACCREDITATION AND TOURS
OFFICE OF THE ASSISTANT SECRETARY OF DEFENSE
(PUBLIC AFFAIRS)

174.7

Figure 2-7.—Sample of a DOD Media Accreditation Card.

At present, Department of Defense accreditation is not required for coverage of any unclassified DOD or military activity. The suspension of the DOD accreditation system does not affect the accreditation required by the U.S. Military Assistance Command, Vietnam, which is a local requirement unrelated to the DOD system, DOD accreditation was suspended to eliminate a potential source of discrimination against non-accredited newsmen and to simplify coverage of military activities. The only current method to verify the status of a newsman is through his employer rather than through the Department of Defense. If there is valid reason to suspect the credentials of a newsman, his employer should be contacted.

Current policy on correspondent accreditation will be found in Part D, Chapter Two, Section Two of NAVSO P-1035.

TRAVEL.—The travel of newsmen aboard Navy ships or military aircraft as part of their coverage of military news events must be in accordance with existing Navy and ASD/PA policy. In no case should a newsman be invited to travel aboard a ship or aircraft unless the travel is authorized by a current Navy directive or previously approved by ASD/PA.

Your current guidance, including administrative procedures, will be found in Part D, Chapter Two, Section Two of NAVSO P-1035.

Arranging News Conferences

Chapter 4 of Journalist 3 & 2 and Article D-1302 of NAVSO P-1035 have a lot of basic ground rules on conducting a news conference. These should be reviewed before continuing. The primary criteria for news conference scheduling is: Never call one unless it is asked for by the news media concerned, or there is no other way to present the news. A news conference must be worth the time of all concerned.

While holding a news conference, a few thoughtful preparations will go a long way towards assuring its success.

First, be sure to prepare complete background information on the conference. Let us assume you are going to announce the recommissioning of a moth-balled battleship. You dig out the ship's history and characteristics, and you prepare a story on some of the ship's new features. Another story might be in order on the need for this type of ship in the modern Navy and modern warfare. Also, you would want to put out an announcement telling where the yard work will be done, how long it will take, and when she will be assigned to the Fleet. In short, you send the media everything you know. Let them decide what additional information they need.

Who should be the spokeman, the principal figure at the conference? That is easy: the man likely to know most of the answers to the anticipated questions. Sometimes this will not be the most senior officer on hand. If not it is best that the senior stay out of it. Newsmen will want to direct most of their questions to the expert. The unnecessary presence of several seniors at such a conference can cause considerable embarrassment to everyone.

A check-list prepared well in advance can be of great help. Here is a check-list which should cover almost any news conference situation:

- Ask yourself this question, "Can this release be handled by any other means?" If it cannot, a news conference may be justified.
- Be sure that what you have to offer is a genuine news story. If you and your PAO are in doubt, consult the public affairs officer of your next senior command as to whether the news you have warrants a news conference.
- Make your invitations oral, preferably by telephone, as far in advance as possible. If time allows, and you prefer to write, make the invitation friendly and informal.
- Extend invitations to editors of all media. Explain the general type of subject matter to allow them to determine whether they desire to attend, but do not disclose the news to be released.
- Don't promise anything you cannot be sure of releasing.
- Time the conference properly. Consider media deadlines and when possible hold the conference on a day—or at an hour—when coverage possibilities are most favorable.
- Select an easily accessible location (with ample parking spaces) and provide for prompt clearance at entrances and explicit directions to the location. Make sure there are plenty of guides available, if necessary.
- Hold the conference in a room suitable for both printed and electronic media. Be prepared to support the media with electrical power, lights, and communication amplifiers, if the room is large. Telephones should be available in case a news reporter wishes to make an immediate phone call to his editor. A suitable background for photography will improve the quality of still and motion picture coverage.
- Hot coffee and sandwiches, if the hour warrants, are a good idea, but newsmen are there primarily for the hard news and not for a free meal, snack, or drink.
- If the conference involves a prepared statement, have sufficient copies on hand for all media.
- If you have a prepared release, statistics, photos of command and CO, fact sheets, and so forth, distribute them at the beginning of the conference. This could be presented in the form of an information kit (usually referred to as a "press kit"). However, don't flood the newsmen with a lot of unnecessary hand-out material.
- Begin the conference on time. Before starting, determine whether the doors will be kept closed or whether free movement in and out will be permitted.

- Anticipate newsmen's questions and if possible, brief the spokesman as to the possible line of questions. This is usually the job of the public affairs officer, but you should be prepared to assist him. In some cases, this will be your responsibility. In a way, a news conference is a sort of guessing game, and you should be able to anticipate most of the news queries. Submit a list of possible questions to the spokesman beforehand so he can be better prepared.
- If the material embraces technical information that can best be described by other officers, have them present, thoroughly briefed, and prepared to present additional information if desired by the officer in command. Sometimes, on highly technical subjects when it might require considerable time to look up answers, it is permissible for newsmen to submit written questions in advance. However, this procedure normally is not recommended.
- Be prepared to close the conference when the subject has been fairly and completely covered. (Incidentally, if, in the course of the interview, you feel the questioning is not progressing along the most informative lines, it is permissible for you or the public affairs officer to ask questions yourselves. You and the PAO are there to assure that newsmen get all the news. But, clear this procedure in advance with the speaker, and of course your boss, to avoid misunderstanding and embarrassment.

ESTABLISHING GROUND RULES.—Normally, the public affairs officer introduces the spokesman (who in most cases will be the officer in command) and announces the ground rules—that is, whether all remarks are "on the record," and so forth. Sometimes, the ground rules will be given by the spokesman during his opening remarks or prepared statement, after which the conference is opened for questions and answers. News media representatives take for granted that any facts obtained from reliable sources are usable, except those they specifically agree will be "off-the-record."

The surest way for the official to avoid misunderstandings and embarrassment is to open a conference or interview with a clear and complete definition of terms and ground rules. Particular care should be taken to define what is meant by "background information," should the conference or interview get into this category of information. Additionally, the official being interviewed must indicate with great clarity when he is moving from one category to another.

There is no official glossary of terms for the various categories of releasing information at a news conference. What is set forth below represents the most widely used terms and their general meaning to the typical newsman:

- ON THE RECORD. Remarks can be quoted verbatim and attributed directly to a specifically identified source.
- NOT FOR ATTRIBUTION. Information which may be used by correspondents, provided the remarks are not attributed to a specific source; i.e., a source identified by name or exact title. As a general practice, the source can be identified in general terms such as "a Pentagon spokesman," or "a government official," or "a qualified authority," and so forth.
- BACKGROUND. A confusing term used by some officials with the intended meaning of either "off-the-record" or "not for attribution." Misunderstandings frequently arise when the term is used in this sense. The term should be used to describe information which may be used by correspondents entirely on their own responsibility. It differs from "not for attribution," as the remarks may not be attributed to a source even in the most general terms. Background information, then, is that information which correspondents use as though it were the product of their own original research. When used in this manner, no confusion is caused and correspondents receive information needed for understanding of complicated situations and developments.
- OFF THE RECORD. Information which is to be held in complete confidence. It is not to be printed under any circumstances or in any form. Nor is the information to be the subject of conversation except among those who were privileged to receive it. Off-the-record information is disseminated to give trusted correspondents special information they need to grasp the significance of complicated news events. It is used also to orient correspondents with respect to important future events which will require special handling by a thoroughly informed press. It is an effective means of allaying undue media alarm over particular developments. The principal value of off-the-record information to the correspondent is that it permits him to report complex events intelligently, to avoid inaccuracies,

and to recognize unfounded or false reports. A word of caution, however. Off-the-record statements can be dangerous. Avoid them as much as possible.

As an alibi and legal protection against the spokesman being mis-quoted (out of context or otherwise), it is a good practice to have all news conferences recorded on tape, or recorded verbatim by a stenographer. This is of particular importance if the subject involves a highly sensitive area.

Pooling The News

On some occasions, newsworthy events take place where, almost exclusively for reasons of space limitations, unlimited numbers of newsmen and their equipment cannot be accommodated. In those circumstances the device of POOLING, although rarely welcome, is preferable to no system at all, or recourse to a first-come-first-served method of coverage. The main concern in a pooling situation is to ensure that all interested media get coverage of the event.

Fortunately, in most of the news events where pooling is inescapable media have a working pool system of long standing. Thus, there are standard pooling procedures for news media coverage of the President of the United States when he is traveling by plane, giving a White House news conference, or taking part in other events in which space limitations are a critical consideration.

Some recent developments in the Navy which generated considerable media interest were the Pueblo Inquiry, disasters aboard carriers Enterprise and Forrestal, the Evans-Melbourne Collision, and Sealab III. These situations, of both national and international news interest, made it necessary to severely limit the entry of newsmen to the scene, especially in the case of the Pueblo Inquiry at the Coronado Amphibious Base in San Diego. Space limitations required that only about 40 seats be alloted to the hundreds of newsmen desiring entry. Some sessions were entirely closed to the public and media for security reasons. For these later, a news summary (usually two summaries—morning and afternoon) was prepared and released daily by the CIB. Also, the CIB Director (a Navy Captain) held a stand-up news conference/briefing almost every afternoon at the end of the court day (for both open and closed sessions).

Obviously, it is understandable that the space capsule recovery ships can accommodate and take to sea a very limited number of correspondents.

Other events—planned, unplanned or unanticipated—attract substantial news media representatives and the physical limitations of the scene do not permit simultaneous reporting and photographing by all who may wish to do so.

Where there is no escape from pooling, those who control the event must give thought to prescribing the most efficient, equitable and least restrictive procedures that circumstances permit.

The Joint Media Committee on News Coverage Problems (consisting of representatives from Sigma Delta Chi, AP, National Press Photographer's Association, Radio-Television News Director's Association, and the American Society of Newspaper Editors) in July 1965 published, for guidance, a summary of the usual pooling methods that have worked best in situations where there has been experience with pooling.

Priorities necessarily vary according to the circumstances, but generally the most acceptable order is somewhat as follows, with the total number of pool representatives depending on the space and facilities available:

1. One reporter (and, if a picture situation, one photographer) from one of the two major press associations, AP and UPI; plus
2. One representative (and, if appropriate, cameraman and sound engineer) from one of the major broadcasting networks, ABC, CBS, MBS, and NBC.
3. The representatives from the other press association and the other radio and television networks.
4. A reporter (and photographer, when appropriate) from one of the local newspapers and one of the local television and radio stations.
    a. Representatives of the remaining local papers and television and radio stations.
5. A representative from among the "specials;" i.e. out-of-town newspapers who have sent reporters and photographers to the scene.
    a. A representative from among the out-of-town radio and television media.

6. A representative from the news magazines.

7. A representative from among the foreign press on the scene.

There is of course nothing hard and fast about the listing above. It is subject to variation according to many different circumstances surrounding each news event. It is presented merely as an indication of the general order of importance (measured by the presumed audience) of the various news media.

If the news event is a continuing one, or has different aspects occurring at different times, it is customary and advisable to rotate the poolmen, giving turns and opportunities to as many of the news representatives as possible so that each may witness some part of what takes place.

A recommended course of action in pooling is for the CIB to allocate available space for each category of media appropriate to the event and then let the newsmen themselves decide who will fill the spaces available.

CHAPTER 2—PART THREE

ORGANIZATION OF DOD INFORMATION AGENCIES

Journalists cannot hope to do their jobs adequately without a thorough working knowledge of their organization and its mission. It is no longer sufficient for you to know only the organization, functions, and mission of your own ship, station, or command. You must understand the overall mission, functions, and organization of the Navy, the unified commands, something of the missions and organizations of the other military services, and the overall organization, functions, and mission of the Department of Defense.

Public affairs personnel are no longer serving in assignments related only to their own branch of service. More and more, important military actions are being accomplished by task forces composed of elements of two or more services. These military actions make national and international news. In such assignments you may find your public affairs office suddenly swamped by an international press corps. Overnight, you cease to be a public affairs specialist for one command of the Navy and become involved, not only for a multi-service force, but also for the Department of Defense and the Government of the United States.

This section reviews the organization of the Department of Defense, the Joint Chiefs of Staff, the military departments, the unified and specified commands, and the operating forces of the armed services which are not assigned to the unified or specified commands. It outlines the public affairs chain of command which parallels command structure, and introduces you to the public affairs and internal information organization of the Department of Defense and military departments.

National Objectives and Policy

Basic to an understanding of the organization and functions of the Department of Defense, is the necessity for you to first become familiar with national objectives and policy:

OBJECTIVES.—Primary national objectives include:

- To preserve our free, democratic governmental institutions—to preserve our American way of life.
- To work toward peaceful solutions of international problems.
- To maintain a strong national economy.
- To gain respect and friendships among foreign nationalities.
- To maintain a status quo and integrity of the Free World, if unable to gain freedoms for Communist satellite countries.

POLICY.—Our national policy includes:

- To support the United Nations.
- To maintain a strong military establishment for supporting national objectives.
- To support our constitutional government of individual responsibility and free enterprise.

Closely tied to our national objectives are our foreign policies:

- To deter or defeat aggression on any level, whether it be advanced by nuclear attack, limited war, subversion, or guerrilla tactics.

- To bring about a closer association of the more industrialized democracies of Western Europe, North America, and Asia ... in promoting the prosperity and security of the Free World.
- To help the less developed areas of the world carry through their revolution of modernization without sacrificing their independence or their pursuit of democracy.
- To assist in the gradual emergence of a genuine world community based on cooperation and law, through the establishment and development of such organs as the United Nations, the World Court, the World Bank and Monetary Fund, and other global and regional institutions.
- To strive tirelessly to end the arms race and reduce the risk of war; to narrow the areas of conflict with the Communist bloc; and to continue to spin the infinity of threads that bind peace together.

MILITARY OBJECTIVES.—National military objectives are based upon clearly stated national objectives and policy. These objectives include:

- The military establishment of the United States is employed for the fundamental purpose of supporting the national objectives.
- To protect the nation against threats to the nation's people, their laws, and their democratic and cultural institutions.
- To maintain a just world peace while preserving the integrity of the Free World.

MILITARY POLICY.—Our military policy includes:

- The deterrence of war and maintenance of a just and lasting peace through strength and determination to defeat any aggression.
- The retention of a U.S. margin of military superiority at all levels of conflict, such as cold, limited, and general war.

DOD Functions

As prescribed by DOD INST. 5100.1, the Department of Defense maintains and employs armed forces:

- To support and defend the Constitution of the United States against all enemies foreign and domestic.
- To ensure, by timely and effective military action, the security of the United States, its possessions and areas vital to its interests.
- To uphold and advance the national policies and interests of the United States.
- To safeguard the internal security of the United States.

DOD Organization

Department of Defense Directive 5100.1 outlines the functions of the Department of Defense and its major components. DOD Directive 5128.1 describes the organization of the Joint Chiefs of Staff and the relationships between the JCS and the Office of the Secretary of Defense (OSD).

The Department of Defense is headed by the Secretary of Defense. He is a member of the Cabinet and reports directly to the President of the United States, who, in accordance with Article II of the Constitution of the United States, is Commander-in-Chief of the Armed Forces. The Secretary of Defense is assisted in carrying out his responsibilities by a Deputy Secretary of Defense, several Assistant Secretaries of Defense, and a General Counsel, plus a number of Special Assistants.

The National Security Act of 1947, as amended, states the intent of Congress to provide for the unified direction of the Armed Services under civilian control of the Secretary of Defense without merging the military departments or the armed services into a single service. Accordingly, the act provided that the Department of Defense should include "the three military departments of the Army, the Navy (including naval aviation and the United States Marine Corps), and the Air Force," each separately organized under its own Secretary. The Secretaries of the Navy, Army, and Air Force report to the Secretary of Defense. They are not members of the Cabinet.

The military departments have many functions, specified by law and directive. They include:

- Recruiting and training personnel
- Maintaining military bases
- Procurement of equipment
- Maintaining reserve forces
- Research and development in certain specified areas

Broadly speaking, the military departments are responsible for providing the men, equipment, and facilities which make up the Armed

Forces. The three military departments, however, do not exercise operational control over the combat forces of the United States. This function is the responsibility of the Joint Chiefs of Staff (JCS).

PRINCIPAL MILITARY ADVISORS.—The Chief of Staff of the Army, the Chief of Staff of the Air Force, the Chief of Naval Operations, and a fourth four-star officer serving as Chairman, constitute the Joint Chiefs of Staff. When matters of concern to the Marine Corps are under consideration, the Commandant of the Marine Corps sits with the JCS and has status equal to that of the other members. The JCS are the principal military advisors to the President and the Secretary of Defense. Thus the JCS, as a body, are responsible to the Secretary of Defense, but each member, except the Chairman, is responsible for keeping the Secretary of his military department informed on matters considered or acted upon by the JCS.

The combat forces of the United States are organized into unified commands and specified commands. Strategic direction and operational control of the unified and specified commands rests with the President, as Commander-in-Chief, and is exercised by him through the Secretary of Defense and the JCS. In that manner, the JCS, acting as a committee, actually exercises military command of the combat forces.

UNIFIED COMMAND DEFINITION.—A unified command is a command with a broad, continuing mission and a specific geographic area of responsibility that is established by the President through the Secretary of Defense with the advice of the JCS. A unified command is composed of significant components of two or more services. Although, in some cases the components of one or more of these services, while being earmarked for assignment to the command under certain contingencies, may not continually be under its operational control. Examples of unified commands, with the abbreviated title of the command and of the commander in parentheses, are:

- The Pacific Command (PACOM/CINCPAC)
- The Atlantic Command (LANTCOM/CINCLANT)
- The Southern Command (SOUTHCOM/CINCUSSOUTHCOM)
- The European Command (EUCOM/USCINCEUR)
- The Continental Air Defense Command (CONAD/CINCCONAD)
- The Strike Command (STRICOM/CINCSTRIKE)
- The Alaskan Command (ALCOM/CINCAL)

The Commander in Chief of a unified command may establish a subordinate unified command when authorized to do so by the JCS. The U.S. Military Assistance Command, Vietnam (USMACV), is a subordinate unified command (under a four-star Army general) established by and reporting directly to CINCPAC (a Navy four-star admiral). On occasions, direct communication is authorized between COMUSMACV and JCS with the intermediate headquarters (PACOM) being kept fully informed. The Navy's component commander of the Pacific Command is Commander-in-Chief Pacific Fleet (CINCPACFLT).

See Articles C-3009 and C-3010 of NAVSO P-1035 for a discussion on public affairs activity within the Pacific and European commands.

SPECIFIED COMMAND DEFINITION.—A specified command is similar to a unified command in that it is established by the President through the Secretary of Defense with the advice of the JCS. The difference lies in the fact that a specified command has a specific continuing mission, global in nature, and normally is composed of components from only one service. The Air Force's Strategic Air Command (SAC) is an example of a specified command.

It is important to avoid confusing U.S. unified and specified commands with combined commands; i.e., commands which consist of forces from more than one nation or treaty organization. Three U.S. unified commands form parts of such combined commands:

The U.S. European Command (EUCOM) together with member nations of NATO (North Atlantic Treaty Organization) form a combined command within NATO called Allied Command Europe. The commander of EUCOM, U.S. Commander-in-Chief Europe (CINCEUR), is also the commander Allied Command Europe. In his NATO military capacity, his title is Supreme Allied Commander Europe (SACEUR), and his headquarters is called Supreme Headquarters Allied Powers Europe (SHAPE).

The U.S. Atlantic Command, another unified command, joins other military forces of NATO member nations to form a combined command called Allied Command Atlantic. The admiral who commands U.S. Atlantic (CINCLANT) also commands Allied Command Atlantic, another NATO command. In his NATO military capacity, his title is Supreme Allied Commander Atlantic (SACLANT). Allied Command Europe and Allied Command Atlantic operate at the same echelon of responsibility and authority within the NATO military structure.

The U.S. Continental Air Defense Command and forces from Canada make up a combined command called North American Air Defense Command (NORAD). The Commander-in Chief Continental Air Defense Command (CINCCONAD) is also the Commander-in-Chief North American Air Defense Command (CINCNORAD).

For military operations and public affairs these combined commands are responsible to international bodies and do not fall within the scope of this chapter.

The component commanders of a unified or specified command take their orders in operational matters from the Commander-in-Chief of that command, who receives his orders from the JCS.

The military departments (the Department of the Navy for instance), however, still have important responsibilities. They command forces of their own service that are not assigned to unified or specified commands. Thus, a ship in drydock in a West Coast shipyard, or in a training status within CONUS is under uni-service (Navy) chain of command for all purposes (administration, operations, and logistics). The same is true with most military bases and air stations within the U.S.

The military departments also have administrative and certain logistic responsibilities for their own service forces that are assigned to unified commands. This arrangement establishes a second administrative and logistic channel within the structure of a unified and specified command. The organization chart in figure 2-8 diagrams this arrangement.

The Commander-in-Chief of a Specified Command could be shown in the same position as that of the Unified Command in this diagram, but he normally would have components of only one service assigned, rather than the three components shown here.

Part A, Chapter Three, Sections One and Two of NAVSO P-1035 should now be read before continuing. Also, if available, review Defense Department directives 5100.1 and 5158.1. These directives should be kept on file for ready reference in all major public affairs offices.

PA Chain Parallels Command

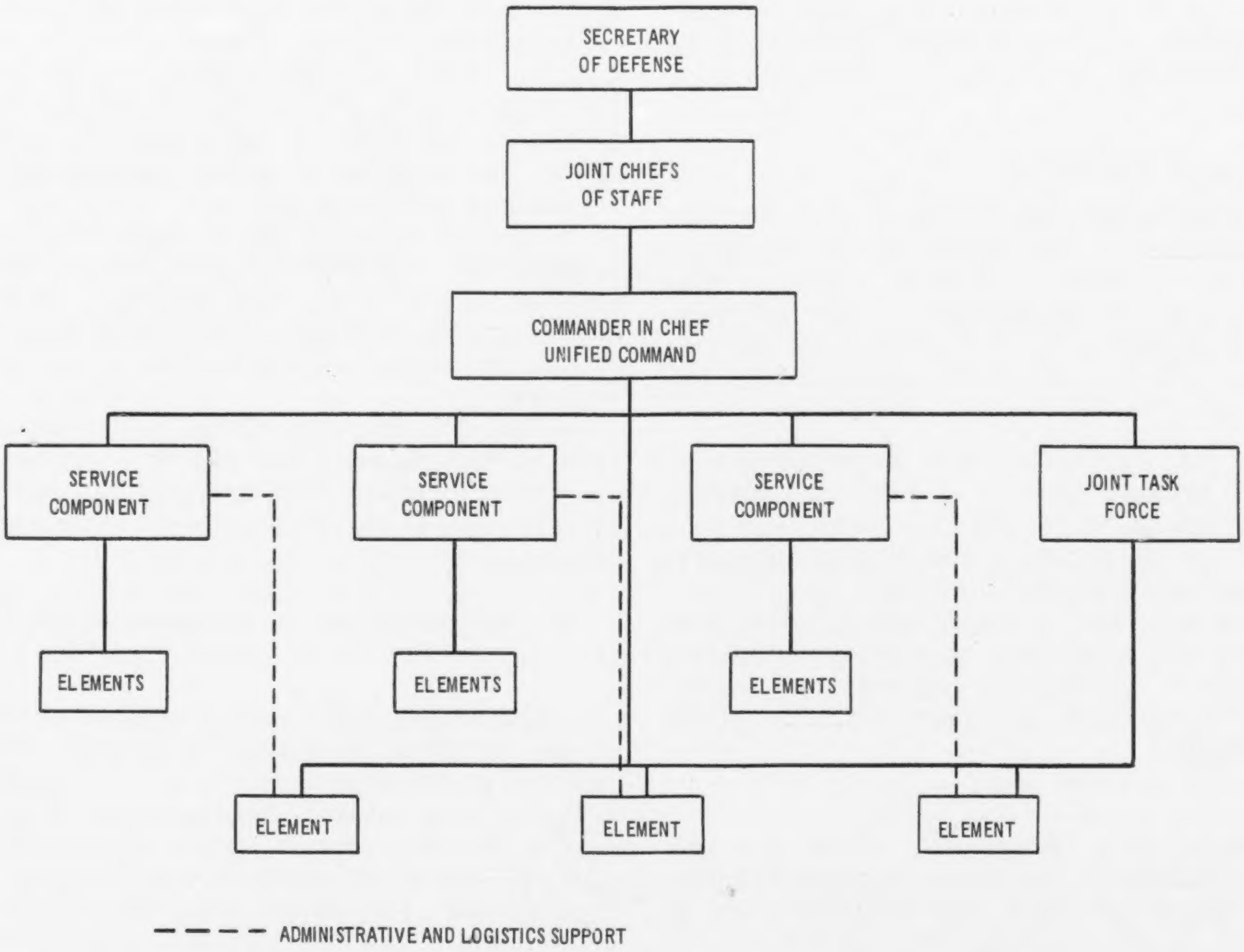
The simplest description of the chain of command in the DOD public affairs field is: "Public affairs channels are identical to command channels, with the Assistant Secretary of Defense (Public Affairs) substituted for the Joint Chiefs of Staff." See figure 2-9.

For public affairs matters, the Assistant Secretary of Defense (Public Affairs)—ASD(PA)—is the principal staff assistant to the Secretary of Defense. He provides public affairs guidance to the service information chiefs (CHINFO, SAFOI, CINFO and MARDIVINFO) through staff channels, or prepares such guidance for the Secretary of Defense for transmission to the service secretaries (Secretary of the Navy, etc.) through command channels.

For units that are assigned to unified and specified commands, public affairs guidance flows from the ASD(PA) directly to the commanders-in-chief of unified and specified commands, bypassing the service secretaries and their service information chiefs. This is analogous to the situation wherein operational orders flow directly from the JCS to unified and specified commanders, bypassing the service secretaries.

For example, if an Army unit in Europe were to receive a new weapon, of if there were a change in the make-up of the Navy or Air Force component of the U.S. European Command, public affairs guidance concerning an announcement of this fact would be issued by ASD(PA) to USCINCEUR, who would pass it on to the appropriate component commander.

Should a Seventh Fleet destroyer collide with a Soviet submarine in the Pacific, that fact would be reported operationally to CINCPACFLT (the Navy component commander of the unified command) who would report it as a matter of urgency to the CINCPAC. The information would be passed immediately to the JCS through operational channels, and ASD(PA) would be informed by the JCS. Public affairs guidance, which would be coordinated with the State Department by ASD(PA), would be passed by ASD(PA) to CINCPAC, who would pass it on to CINCPACFLT. CHINFO, of course, would be consulted by ASD(PA) and would be informed of the guidance. He would be in close touch


SECRETARY OF DEFENSE
JOINT CHIEFS OF STAFF
COMMANDER IN CHIEF UNIFIED COMMAND
SERVICE COMPONENT
SERVICE COMPONENT
SERVICE COMPONENT
JOINT TASK FORCE
ELEMENTS
ELEMENTS
ELEMENTS
ELEMENT
ELEMENT
ELEMENT
ADMINISTRATIVE AND LOGISTICS SUPPORT

174.8

Figure 2-8.—Chain of command structure of a unified command combat team.

with ASD(PA) as long as the matter was of public interest, but he would not be directly in the chain of policy guidance. The news would be released by CINCPACFLT, CINCPAC, or ASD(PA), not by Navy CHINFO.

INFORMING COMPONENT COMMANDS.—A service information chief may communicate directly with component commands of his service, but only on matters solely of interest to his individual service which do not affect the unified or specified command. If there were a change in the procedures for processing routine releases at the Fleet Home Town News Center, or if the Army were to institute a new career planning program for information officers, that information would be passed by the service chief of information directly to the component commander concerned.

For units that are not assigned to unified or specified commands, public affairs guidance flows from ASD(PA) directly to service secretaries. For example, CHINFO acts for the Secretary of the Navy and the Chief of Naval Operations in providing this public affairs guidance to units of the naval service through established command channels.

DOD Directive 5105.35 and Article A-3102 of NAVSO P-1035 give general descriptions of the public affairs organization and responsibilities of the unified and specified commands.

Normally, the chain of command in a unified command is from the unified commander to the component service commander, then to subordinate commanders in the regular military pattern. However, the wide geographic area involved in the Unified Command in the Pacific, political complexities there, and the special requirements of the Vietnam war have necessitated special handling of public affairs matters within PACOM. See Article C-3009 of NAVSO P-1035.

Functions of OASD(PA)

Article A-3101 of NAVSO P-1035 outlines the functions of the Office of the Assistant Secretary of Defense (Public Affairs). It is not necessary to memorize detailed functions, but you should read that article and become familiar with the references listed therein, before reading the rest of this section.

ASD/PA DEFINED.—The Assistant Secretary of Defense (Public Affairs) is a civilian official appointed by the President and confirmed by the Senate. For honors purposes, he ranks with four-star officers.

He is assisted by two deputy assistant secretaries and a number of special assistants. His office is divided into four major divisions, called directorates, and four minor divisions, called staffs.

The directorates are:

- Plans and Programs, which provides policy guidance to the other divisions and prepares policy guidance for transmission by ASD(PA) to the military departments and the unified and specified commands.

- Security Review, which reviews proposed news releases, speeches, testimony prepared for presentation to Congress and intended for release to the public, and other defense information proposed for release.
- Defense Information, which receives and answers inquiries from the news media and processes material for release to the news media in Washington.
- Community Relations, which handles the department's relationships with national organizations, makes arrangements for speakers at events of national interest, and supervises military participation in special events of national interest.

The staffs currently (at the time of this writing) in the organization of the office of the ASD(PA) are:

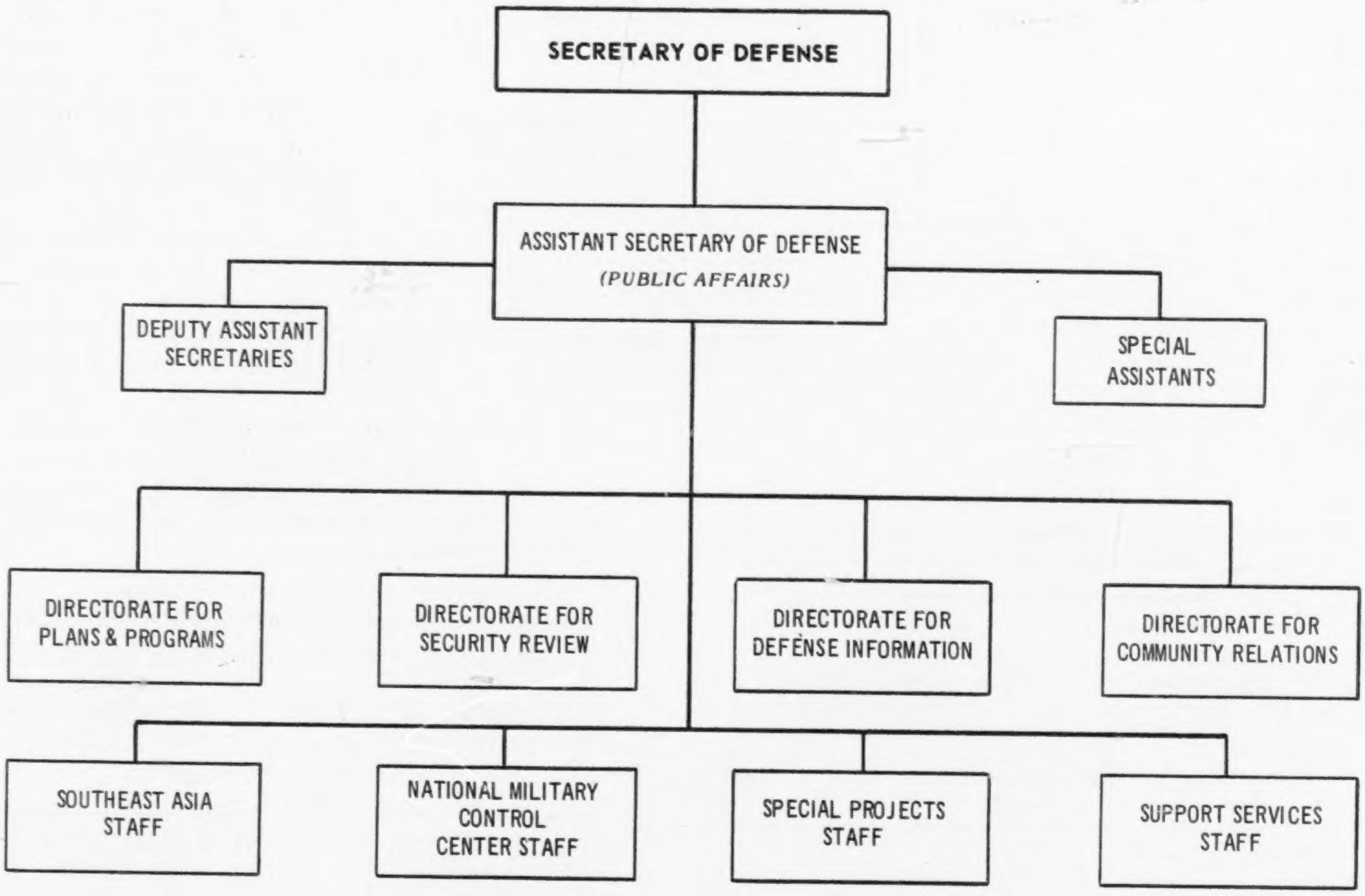
- Southeast Asia Staff, which provides for the integrated development and implementation of public affairs plans, policies, and related activities involving Vietnam and Southeast Asia.
- National Military Control Center Staff, which provides a public affairs duty officer in the NMCC on a 24-hour basis and maintains complete and current information on public affairs implications of current operational developments and plans.
- Special Projects Staff, which advises and assists the ASD(PA) in the formulation of policies and criteria, and receives, reviews, and evaluates studies, recommendations, and major problems referred to the ASD(PA) for decision.
- Support Services Staff, which provides personal assistance to the ASD(PA) and handles equipment planning and management, and exercises central administrative-management direction.

A diagram of the organization within OASD (PA) is included in this chapter as figure 2-9.

RELEASING MILITARY NEWS.—The Office of the Assistant Secretary of Defense (Public Affairs) is the sole agency for the release of military news at the Departmental level (or seat of the Government level). This refers to military news of international, national and regional interest which originates within the Department of Defense, Department of the Navy, Department of the Army, Department of the Air Force, unified or specified commands, or other field command.

Normally, the Directorate of Defense Information, OASD(PA) releases such news of national interest at the seat of government. It is not released by one of the service chiefs of information. The reason for seat of government releases being made solely by OASD(PA) is to provide a single point of contact for Pentagon news correspondents instead of having news releases issued at several different offices within the Pentagon. On occasion, OASD(PA) may authorize a commander of a unified or specified command or a commander at a location outside of Washington, D.C. to release military news of national interest if the news is of primary interest in that area.

Similarly, the Community Relations Directorate is the sole point of coordination within the department for programs of national interest, and the Assistant Secretary of Defense (Public Affairs) is the only official authorized to coordinate public affairs matters with the


SECRETARY OF DEFENSE
ASSISTANT SECRETARY OF DEFENSE (PUBLIC AFFAIRS)
DEPUTY ASSISTANT SECRETARIES
SPECIAL ASSISTANTS
DIRECTORATE FOR PLANS & PROGRAMS
DIRECTORATE FOR SECURITY REVIEW
DIRECTORATE FOR DEFENSE INFORMATION
DIRECTORATE FOR COMMUNITY RELATIONS
SOUTHEAST ASIA STAFF
NATIONAL MILITARY CONTROL CENTER STAFF
SPECIAL PROJECTS STAFF
SUPPORT SERVICES STAFF

174.9

Figure 2-9.—Organization of the Office of the Assistant Secretary of Defense (Public Affairs).

White House, the State Department, or other agencies of the Federal Government.

Commanders at a lower level, however, are not precluded from releasing news or conducting other public affairs activities of a local nature. The criteria for determining whether a matter should be referred to ASD(PA) or be handled on a local level are contained in NAVSO P-1035.

Internal Information Organization

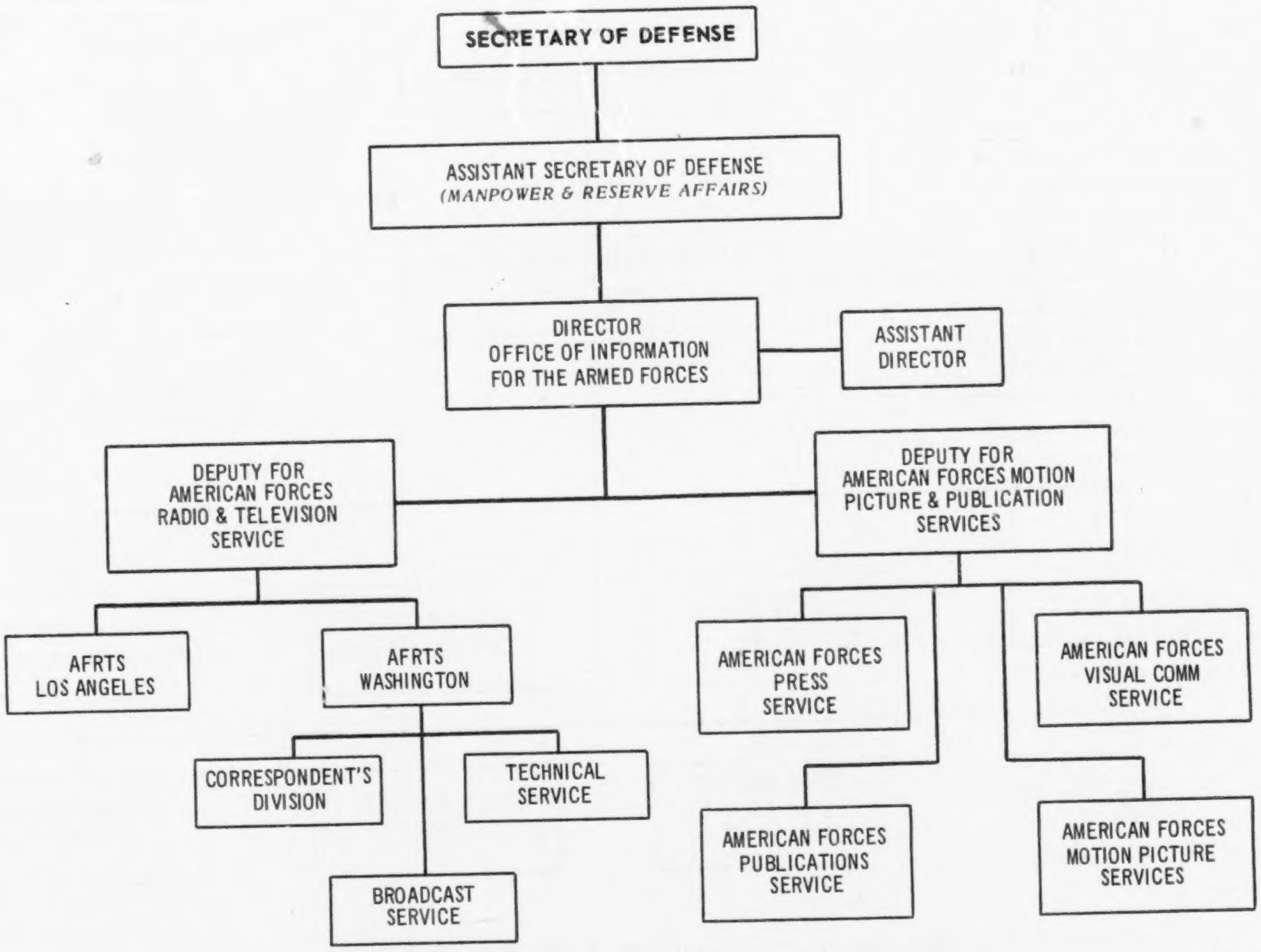
The Assistant Secretary of Defense (Manpower & Reserve Affairs) is also a civilian official appointed by the President and confirmed by the Senate. For honors purposes, he ranks with four-star officers.

As part of his overall functions, the ASD (M&RA) is responsible for the internal information program within the Armed Forces. The internal information program is directed at keeping the military and civilian personnel of the Defense Department and all components of the military establishment informed about military affairs. The program title for this effort is the Armed Forces Information Program. To carry out this program, the ASD(M&RA) has within his organization an Office of Information for the Armed Forces (IAF). This office is diagramed in figure 2-10.

MISSION AND RESPONSIBILITIES.—The basic mission of the Office of Information for the Armed Forces (IAF) is to provide:

1. An Armed Forces Information Program (AFIP), which is a function of command, so that U.S. military personnel:

- Comprehend the values of our Government and our National Heritage.


SECRETARY OF DEFENSE
ASSISTANT SECRETARY OF DEFENSE (MANPOWER & RESERVE AFFAIRS)
DIRECTOR OFFICE OF INFORMATION FOR THE ARMED FORCES
ASSISTANT DIRECTOR
DEPUTY FOR AMERICAN FORCES RADIO & TELEVISION SERVICE
DEPUTY FOR AMERICAN FORCES MOTION PICTURE & PUBLICATION SERVICES
AFRTS LOS ANGELES
AFRTS WASHINGTON
CORRESPONDENT'S DIVISION
TECHNICAL SERVICE
BROADCAST SERVICE
AMERICAN FORCES PRESS SERVICE
AMERICAN FORCES VISUAL COMM SERVICE
AMERICAN FORCES PUBLICATIONS SERVICE
AMERICAN FORCES MOTION PICTURE SERVICES

174.10

Figure 2-10.—Office of Information for the Armed Forces (IAF).

- Understand the freedoms they are called upon to defend, or any other ideologies inimical to the free institutions upon which the U.S. is founded.
- Are fully aware of the threat of Communism.
- Realize the responsibilities and objectives of the individual military citizen.

This is accomplished through the use of all media of the Department of Defense and through the production and distribution of motion pictures, publications, posters, and support materials for American Forces newspapers, radio, and television stations which the military departments use in their respective internal information programs.

2. Continuous coverage of international, national, and local U.S. news, Seat of Government, military, and sports news, and special events, to U.S. military personnel overseas and afloat.

3. General radio and television program materials for use by American Forces Radio and Television stations representing the best from American networks and industry.

4. Policy and technical guidance governing Armed Forces newspapers, civilian enterprise publications, and American Forces Radio and Television outlets and networks.

5. For the evaluation of information materials for use in, and support of, the military departments' internal information programs.

6. Policy and operational guidance to all components of the Department of Defense to assure a free flow of information to military personnel.

FUNCTIONS.—Under the direction, authority, and control of the ASD(M&RA), the Director, IAF, performs the following staff functions:

- Develops long range plans supporting the objectives of the Armed Forces Information Program (AFIP).
- Develops and coordinates, in conjunction with the military departments, an AFIP for implementation by the Services in such areas as Democracy and Communism, World Affairs, Forces for Freedom (U.S. and friendly military forces), Citizenship (including voting), Orientation for Overseas Duty, the Code of Conduct, and Personal Affairs in support of the military departments' internal information programs.
- Provides for the review, assessment and evaluation of the effectiveness of military departments' information programs and materials in areas for which IAF is responsible.
- Provides specific policy guidance to unified commanders for overseas unified command newspapers.
- Provides specific policy guidance through the military departments for the operation and support of American Forces Radio and Television networks and outlets.
- Provides policy guidance to military departments governing Armed Forces newspapers and civilian enterprise publications.

The Director, IAF, through his Deputy for American Forces Radio and Television Services and Deputy for American Forces Motion Picture and Publication Services produces or procures materials to accomplish the above missions and responsibilities. Supervision, policy, and operational control is exercised over the following IAF operational activities:

- American Forces Motion Picture and Publication Services
- American Forces Press Service
- American Forces Radio and Television Service, Washington
- American Forces Radio and Television Service, Los Angeles

You were briefly introduced to the latter three of the above four activities in JO 3 & 2.

- Technical assistance and advice to military newspapers and American Forces Radio and Television outlets and networks is provided, as is a continuous service of broad general, and military news, sports, and current events.
- Financial Management, operational and program procedures of American Forces Radio and Television outlets and networks is reviewed and evaluated.
- Contracts, agreements and clearances from American radio, television, and recording industries, unions, guilds, associations, producers, owners and/or sponsors are negotiated and obtained by IAF.

Scope of IAF Activities

IAF covers a wide range of programs and services:

MOPIC/PUBLICATION SERVICE.—The elements under the Deputy for American Forces Motion Picture and Publications Services produce informational films intended for use within the Armed Forces, publications such as information pamphlets and other information materials. They also provide poster, graphic, photographic, mat, multilith, mimeograph, and other services to military newspaper editors.

The motion picture service includes the annual production of about 32 feature films with 24,000 prints distributed to 12.5 million personnel with over 103,000 showings. This office works with commercial film companies such as MGM and Warner Brothers in the production of films. Major emphasis of the Motion Picture Service centers on American Heritage and Government, Vietnam, Communism, National Policies, and U.S. Forces in action.

The Publication Service produces annually approximately 8 1/2 million copies of 70 new publications and 500,000 copies of five posters. About 40 pamphlets and posters are reprinted annually totaling over one million copies. The publications and posters support the IAF mission areas.

The Press Service provides annually 1,500 military newspapers world-wide with 24,800 printed copies of the Armed Forces Press File (discussed in JO 3/2); 127,660 letterpress mats; 62,920 stencils; and 115,200 printed copies of Galley Guide for newspaper editors.

In addition, 11,000,000 copies of Commanders Digest have been distributed annually to key Defense officials and down to unit commanders. This publication is printed weekly and contains official information and news from the Seat of Government.

AFRT SERVICES.—The scope of activities provided by the American Forces Radio and Television Service is detailed in Chapter 11 of this manual.

CONCLUSION

Public affairs and internal information functions are organized somewhat differently in the various military Services. This section has discussed Armed Forces Public Affairs organization from the DOD level down to the Service department level (Navy Department level as far as you are concerned).

It would now be a good idea to go back and review Chapter 2 of Journalist 3 & 2 which outlines Navy Public Affairs organization from CHINFO down to the individual Navy command level. It would also be wise to check Article A-3205 of PA Regs which contains current organization within the Office of Navy Information.

CHAPTER 3

OFFICE MANAGEMENT AND ADMINISTRATIVE PRACTICES

There are many senior JO assignments in the Navy in which you may be called upon to run your own shop. A JO1 aboard ship or at a small shore installation, for example, may be the right-hand man of a collateral duty public affairs officer who can devote only a fraction of his time to PA. Senior JOs in the position of public affairs assistants may sometimes find themselves in independent duty billets where they will be expected to perform the duties and assume the responsibilities of a public affairs officer. Practically every senior JO is called upon at one time or another to take charge of things when the PAO is away on duty or leave.

A qual at the E-6 level states that you should be able to administer a public affairs office and supervise personnel assigned. You're also required to know the procedures and requirements for establishing a public affairs office. A JOCS qual specifically states that you must be able to perform functions of a public affairs assistant. These three quals, plus six others related to administration and to preparation of correspondence, directives, studies, and reports are covered in this chapter.

As a senior JO, you can expect to do a certain amount of administrative work wherever you go. Chapter 24 of Journalist 3 & 2 introduced you to some of the basic practices and procedures carried out in the administration of a public affairs office: official correspondence, the Navy Directives System, subject identification system, public affairs files, required reference publications, office equipment and supplies, and security of classified matter. The senior JO, however, must also understand and be able to apply sound management practices and orderly administrative procedures.

This chapter begins where Chapter 24 of JO 3&2 left off. It contains a guide to essential administration, personnel management, drafting various types of correspondence (including letter writing, directive writing, preparation of plans, studies, report writing, etc.), and other management procedures in establishing and managing a public affairs office.

THREE ESSENTIALS FOR PA ADMINISTRATION

Whether you work for a full time or collateral duty PAO or are assigned to independent duty, there are three essentials necessary to set up a successful public affairs office.

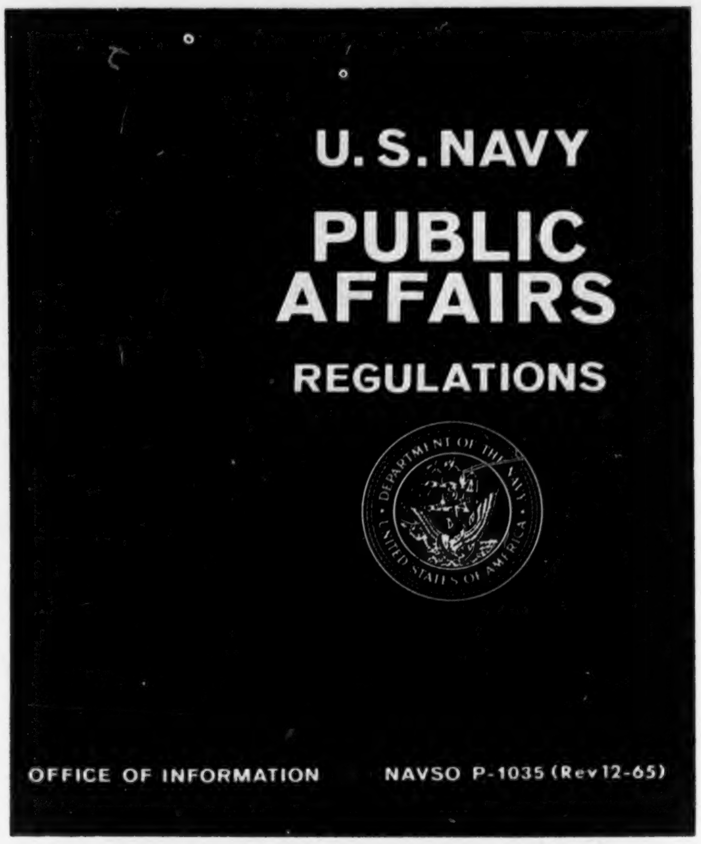
- The authority to do the job;
- The support of the officer in command and his staff; and
- The resources for carrying out the job.

THE AUTHORITY

Your primary authority for doing the job is U.S. Navy Public Affairs Regulations (NAVSO P-1035), which implements the DOD directives referred to in the previous chapter of this manual. (See fig. 3-1. This pub will sometimes be referred to throughout this manual as either NAVSO P-1035 or by its short title — PA Regs.)

PA Regs has been issued as an instruction from the Secretary of the Navy, who by law and regulation is responsible for relationships with the Navy's publics. It not only provides policy guidance, but outlines regulations and recommends general practices and procedures for the conduct of a public affairs office. It contains much of the authority you need to perform your job, in addition to providing a wealth of information and practical guidance.

But the authority for establishing and administering a public affairs office doesn't end here. There are usually instructions issued by area, fleet, or force commanders which implement or supplement the basic provisions in NAVSO P-1035. These also support the public



U. S. NAVY

PUBLIC AFFAIRS

REGULATIONS

OFFICE OF INFORMATION NAVSO P-1035 (Rev12-65)

174.11

Figure 3-1.—Your primary authority for administering a public affairs office.

affairs policies and procedures discussed in the previous chapter and usually provide the officer in command and the PAO with the necessary guidance to conduct them more efficiently on a command level.

COMMAND SUPPORT

All of the authority and guidance in the world, however, is of no help to the public affairs staff which does not have the support of the officer in command. But this is no problem. Your officer in command already has the responsibility for the conduct of public affairs in the command. He will see to it that these responsibilities are met and that you get the cooperation you need to act as his assistant for PA matters if you demonstrate the ability to perform your job.

RESOURCES

As an office manager or administrative assistant to the public affairs officer, you are responsible for managing resources: manpower, funds, supplies, and equipment that are budgeted for the public affairs mission. You must apply management skill in planning, organizing, coordinating, and supervising their utilization.

Although your authority to do the job orignates from outside the command, and is delegated to the officer in command, the means to carry it out must come from within. Individual commands must use their own funds for supplies, equipment, and the payrolls of personnel engaged in public affairs work.

STAFF ORGANIZATION

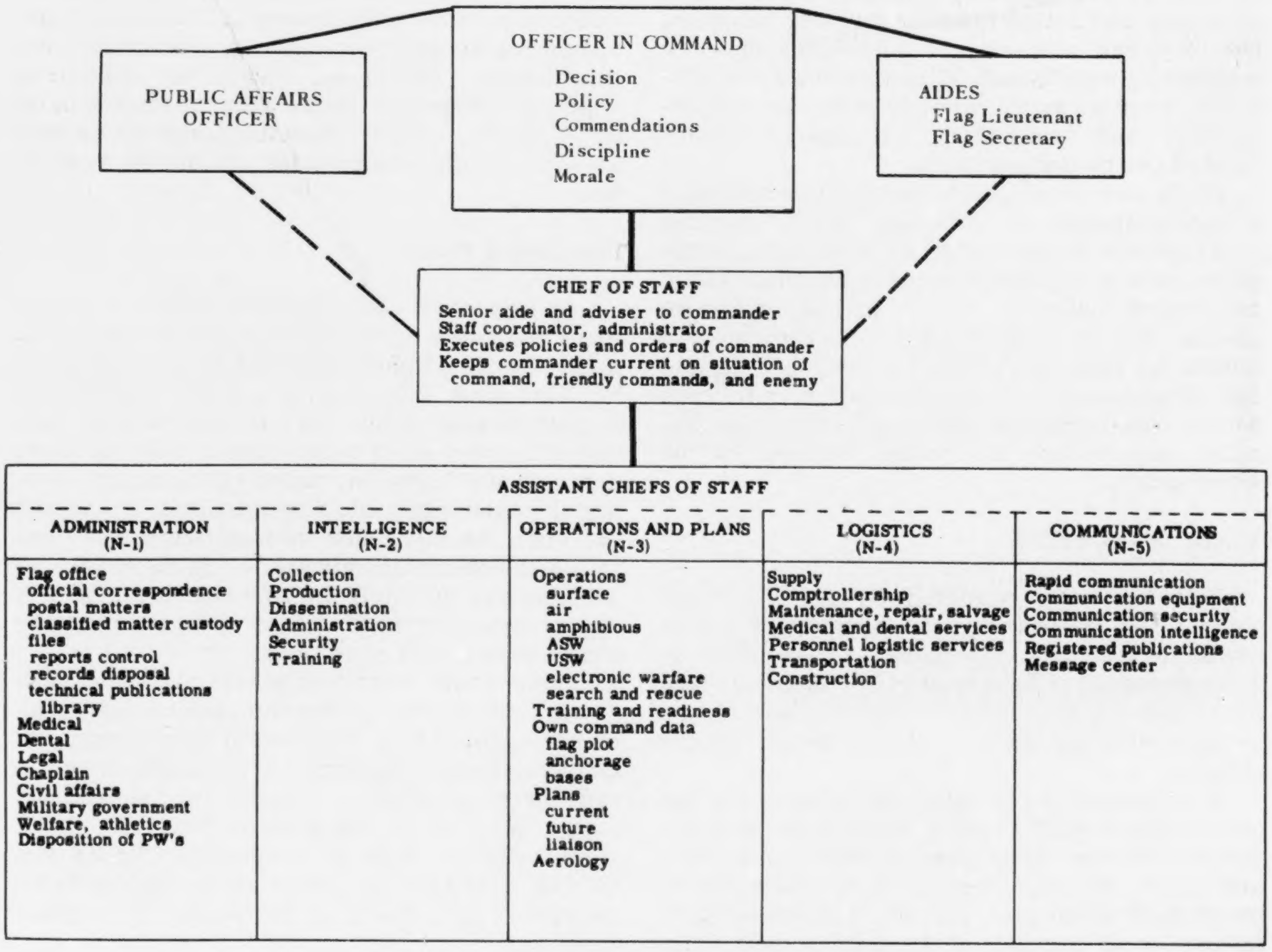
Since almost 65 percent of public affairs assignments for senior JOs are of the large staff type, it is important that you become familiar with basic staff organization procedures and the duties of key staff officers and divisions. You should know how the public affairs officer and his staff fit into this organization.

The modern staff organization is the evolution of centuries of experience of military commanders. Activities have been divided into functional areas. Responsibilities and relationships have been refined so that most military staff organizations today conform to a similar pattern.

THE TYPICAL NAVY STAFF

Basically, a Navy staff organization includes the chief of staff, the commander's personal aides, and five staff divisions. These divisions, designated by letters and numbers, are: administration, N-1; intelligence, N-2; operations and plans, N-3; logistics, N-4; and communications, N-5. They are the major structural elements of the staff (see fig. 3-2). On an Army general staff, the principal staff members are called the "coordinating" staff and are also designated by letters and numbers, but substituting the letter G for N (Intelligence, G-2, etc.). The Air Force uses only the titles. On joint staffs, the functions and titles are similar but not the same. The numerical designation on joint staffs is preceded by the letter "J."

There are some variations in nomenclature of Navy staff billets, depending on the rank of the commander and the size of the staff. For commanders who are not of flag rank, a chief staff officer is provided instead of a chief of staff. On small staffs (below fleet, force, sea


OFFICER IN COMMAND
Decision
Policy
Commendations
Discipline
Morale
PUBLIC AFFAIRS OFFICER
AIDES
Flag Lieutenant
Flag Secretary
CHIEF OF STAFF
Senior aide and adviser to commander
Staff coordinator, administrator
Executes policies and orders of commander
Keeps commander current on situation of command, friendly commands, and enemy
ASSISTANT CHIEFS OF STAFF
ADMINISTRATION (N-1)
Flag office
official correspondence
postal matters
classified matter custody
files
reports control
records disposal
technical publications
library
Medical
Dental
Legal
Chaplain
Civil affairs
Military government
Welfare, athletics
Disposition of PW's
INTELLIGENCE (N-2)
Collection
Production
Dissemination
Administration
Security
Training
OPERATIONS AND PLANS (N-3)
Operations
surface
air
amphibious
ASW
USW
electronic warfare
search and rescue
Training and readiness
Own command data
flag plot
anchorage
bases
Plans
current
future
liaison
Aerology
LOGISTICS (N-4)
Supply
Comptrollership
Maintenance, repair, salvage
Medical and dental services
Personnel logistic services
Transportation
Construction
COMMUNICATIONS (N-5)
Rapid communication
Communication equipment
Communication security
Communication intelligence
Registered publications
Message center

9.2

Figure 3-2.—Typical staff organization.

frontier, and commandant level) the officers heading the five divisions are known as administration officer, intelligence officer, operations and plans officer, logistics officer, and communications officer. On larger staffs the divisions are headed by assistant chiefs of staff for administration, intelligence, and so forth.

The commander's personal staff performs duties prescribed by the commander and is responsible directly to him. This staff group, normally composed of aides to the commander and staff officers handling special matters over which the commander wishes to exercise close personal control, usually includes the public affairs officer, and in major overseas commands, the political adviser.

When reporting to a new staff or command, you should examine the staff organization and become familiar with the functions performed by each division. You must become thoroughly familiar with your organization's internal and external audiences and the extent of their knowledge of command activities, their depth of interest and understanding, and their methods for becoming informed.

COMMAND AND STAFF ACTION

A military organization is designed primarily to be victorious in battle and military battles involve swift and decisive actions. Therefore, to support the primary mission of any unit, decisions and action must be fast and accurate. The decisive elements of a problem must be identified promptly and defined accurately. Command decisions must be made promptly and accurately and translated into timely orders carried out by subordinates.

Staffs are organized to assist the commander in accomplishing his mission. Their purpose might further be described as to be immediately responsive to the needs of the commander and of subordinate units; to ensure that all pertinent information is available for consideration; to reduce the time needed for control, integration, and coordination of operations; to minimize errors and minimize the requirement for detailed supervision of routine matters by the commander.

STAFF FUNCTIONS

Effective staff procedures assist a commander by decreasing the number of items requiring command decisions, by speeding up the processing of information into material useful to the commander in making decisions, and by improving the quality of the product presented to him.

It is important for personnel assigned to the public affairs staff to know not only the detailed procedures and techniques of their own particular office but also those tools used in common by all staff divisions. The broad functions performed by all sections of the staff in their daily activities are: to advise and provide information, to develop plans, to organize resources, to achieve coordination, to make recommendations and decisions, to prepare and transmit directives, and to maintain control through supervision.

Advising and Providing Information

Information bearing on particular situations flows into a headquarters continuously: by telephone, telegraph, mail, messages, and word of mouth. It comes from higher and lower echelons, from intelligence reports, from routine reports, and from personal observation and information conversations.

The public affairs staff must stay current on the situation within the command so it will know whether the information received will aid the commander and other staff sections. You must, to the best of your ability, judge its significance, reliability, and completeness. The commander should not be burdened with a mass of undigested information, irrelevant facts, or unfounded rumors. Above all, public affairs efforts must be objective. Facts must be prepared as they are—not as the commander would like them to be.

Developing Plans

An important staff responsibility is to anticipate the needs of the commander and the command. Staffs not only evaluate past performance, but also seek information and use imagination to plan ahead. They collect information pertinent to anticipated missions for the command, prepare staff studies, make preliminary estimates of the situation, develop plans, and amend the plans as additional information is received or as the situation changes. Contingencies can be prepared for only by forethought. Lack of preparation inevitably leads to hasty planning and to errors and omissions.

Some staffs have a separate plans and programs directorate or division, but in most commands, planning is assigned to Operations. No matter where planning is assigned, it is a responsibility of all staff members to keep alert to the need for a new plan or directive. Each public affairs office is responsible for its own internal plans and for preparing the public affairs aspects of general plans drawn up by the plans division.

Organizing Resources

A public affairs office must continually seek ways to make the best use of the limited resources of men, money, material, and time. In any staff operation, there is a constant threat of waste, and the larger the operation, the greater the threat. To organize resources for maximum effectiveness, you cannot merely plan for the use of individual resources. You must think in terms of the command's total resources.

Rarely is a public affairs office staffed with as many persons as could be used. As the senior JO and office supervisor, you must make every effort to maintain the best qualified JO/PH teams available. You are responsible to the public affairs officer for the training and qualification of the people you supervise. Through proper assignment and supervision, you must get the most you can out of their efforts.

Achieving Coordination

Coordination means bringing together all related activities at the correct time and in the correct order so they are in harmony for carrying out objectives. It means the meshing of operations between commands or within a command.

Staff coordination promotes cooperation, reduces friction, and decreases the number of differences requiring command decisions. A thorough knowledge of all action taken or proposed is essential if unity of action is to be assured. The correlation of all staff activities depends chiefly upon the free interchange of information among the divisions.

Making Decisions

A well-oriented staff takes much of the burden of decision-making off the commander. Its members make decisions where authority exists for the action, or where the decision is in agreement with command policy. Since responsibility for action cannot be delegated, staff officers realize that they are acting not for themselves but for the commander.

Decisions made by staff officers are generally of a routine or technical nature. For example, although the commander may make the decision as to the nature and scope of the operational training program, the operations officer generally makes all decisions regarding such items as scheduling and phasing. The staff officer, of course, keeps the commander informed at all times of any significant decisions made for him or in his name.

Normally, a commander delegates authority to his public affairs officer to make routine news releases. The public affairs officer, within the limits of authority delegated to him, makes routine decisions daily, as he checks security aspects, edits the release for propriety, accuracy, and policy, and considers overall impact on the public.

When a news story contains information in a sensitive or questionable area, a conscientious PAO will verify the facts, prepare a news release, and then seek the commander's approval. The knowledge of when it is appropriate to do that can only be gained by experience, knowing the public, knowing the commander, and knowing the command.

Preparing and Transmitting Directives

Decisions made by an individual staff officer, by detailed coordination of the entire staff, or by the commander on-the-spot, require implementation. On smoothly operating staffs, implementation is made possible through clear, concise directives. These directives may take the form of operation orders, letters, SOP, notices, instructions, regulations, or any other means suitable to the occasion.

Usually, a staff section prepares a directive, coordinates it with other staff sections, and submits it to the commander for approval. The directive must state the intentions of the commander and must contain the instructions needed to carry out the action. Then, if the commander concurs in the recommendation, all he needs to do is to sign and the directive can be published and promulgated.

The PAO prepares the public affairs portion of an operations order, an administrative instruction for operation of a headquarters on a continuing basis, a special event, or of an accident or disaster plan. Within the directive are stated the objectives of the public affairs action to be taken and responsibilities for reporting and accomplishing the mission.

Public affairs directives are basic to the accomplishment of the PA mission, which is to inform external and internal publics. A directive establishes relationships and responsibilities within a command so that the command's public affairs function reflects the commander's desires and leadership.

Maintaining Control

Staff responsibilities do not end with the issuance of a directive. Staff members make certain the directive is understood and carried out in accordance with the intention of the commander. Staff officers also serve as observers who recommend changes to directives to improve efficiency when practice indicates the directive is not appropriate.

Control is a two-way process. Staff officers make observations to see if command operations can be improved as well as to make improvements in subordinate units. In contacts with subordinate units, they determine whether the standards, policies, and procedures established in directives are realistic and effective. They also verify reports to determine whether the staff is getting complete data and if only necessary information is being reported. When better ways of accomplishing the mission can be found, they are adopted.

STAFF RELATIONSHIP WITH THE FLAGSHIP

The relationship between the staff and the flagship is governed by Navy Regulations. Except for matters of general discipline is which they are subject to the internal regulations and routine of the ship, staff officers have no administrative connection with the flagship. Staff enlisted personnel are assigned to the flagship for administration and discipline. (At shore complexes, where there is a concentration of several large staffs, a centralized flag administrative unit usually takes care of enlisted administration.)

The flag division officer, with the approval of the chief of staff, assigns their duties, watches, and battle stations; regulates their leave and liberty; and ensures that they carry out the flagship's administrative routine. In order to discharge his duties effectively, the flag division officer maintains close liaison with the ship's XO.

Commanders usually refrain from interfering with the internal administration of the flagship. In this respect, the flagship is the same as any other ship in the command.

OFFICE LOCATION AND APPEARANCE

The public affairs office location and appearance are important considerations. The office should be located as near as possible to the offices of the officer in command and the chief of staff, yet at the same time, be accessible to the news media and public. Since the public affairs office is often the public's only point of contact with the command, the location, furnishings, displays, and courtesy offered should make a favorable impression on visitors. An efficiently manned, attractive but not flamboyant reception room is desirable. Visiting newsmen should have access to a news room or news center where they can work on or phone in a story while on the installation. Facilities to accommodate one or two correspondents usually are adequate.

The public affairs officer and his assistant should have separate and preferably sound-proof offices to ensure privacy of conversations with sources of information, media, visitors, and staff members.

Telephone service for each key member of the public affairs office is important to the success of the public affairs mission. At least one of the office telephones should have direct dial access to the media of the local community that bypasses the command's switchboard. This provides a communication channel to the public should the ship or station switchboard be overloaded or knocked out by a disaster or local emergency. If possible, the public affairs office should also have one unlisted telephone number to provide communication in the event the listed office phones are swamped during a major disaster or news event.

Ground transportation on a 24-hour dispatch is also needed for effective operation of a public affairs office. Where military taxi service is not available on short notice, you should consider requesting the assignment of a military vehicle to provide courier service to the local media. This vehicle can also be used for public affairs personnel needing transportation in support of internal, community, and public information events.

Some commands issue identification cards, badges or arm bands to key public affairs personnel authorizing their access to disaster scenes and restricted events. Use of identification cards, arm bands, or badges must be authorized for use by a command directive to ensure that military law enforcement personnel and other military officials honor them.

Office arrangement is an area is which room for improvement frequently exists. Often it is apparent from casual observation that offices are laid out with little regard to the tasks to be performed. Areas may be over-crowded in one office while in the office down the passageway, space is being wasted.

Space and manpower are wasted due to poor planning when an office is in the planning stages. Therefore, attention should be given to such things as mission, work flow, and utilization of personnel when planning a public affairs office. If the office to which you are assigned is not functioning properly, rearrangement may improve results.

(NOTE: The subject just discussed, "Office Location and Appearance," is based on large staff commands ashore and large Fleet level commands afloat. These thoughts are almost impossible to implement aboard small ships because the required space, funds, and associated material/equipment are just not available. In practice, most PA staffs embarked aboard flagships for example are fortunate to get a desk with a typewriter in the Staff Flag Office).

ADMINISTRATIVE PROCESSES

To achieve administrative ability, you must first master four basic administrative processes. They are:

- Planning
- Organizing
- Coordinating
- Supervising

PLANNING—DETERMINING WHAT'S TO BE DONE

The word "planning" should be a familiar term to you by now. It was discussed at length in the previous chapter and has been mentioned several times in this one. And, it will be mentioned in relation to practically all areas of this manual. Every orderly process begins with planning. The administration of an office is no exception.

Planning is just another name for determining in advance what is to be done. Every office has a number of jobs to do and a number of men to do them. The planning process begins when you recognize the fact that a job must be done, then take steps to do something about it.

Planning covers a wide range of decisions. It includes setting goals, establishing standards, laying ground rules or policies, determining methods and procedures, and fixing day-to-day or job-to-job schedules.

To plan properly, you must collect all the information you need in advance and analyze each job thoroughly. You must attempt to foresee any problems which may arise and try to work out solutions ahead of time.

ORGANIZING BY FUNCTIONS

Effective management requires organization. Organizing consists of breaking down all the jobs into related units, then assigning them to the personnel most capable of doing the work in each unit.

Most large public afairs offices are organized into departments by functions: public information, community relations, media relations, and administration. Figure 3-3 shows a typical public affairs office organization chart. The media relations division, for example, may have a radio/TV section, news photo section, and a press section. A Yeoman or civilian secretary might handle the clerical work. Petty officers would supervise each section with an officer responsible for the entire department.

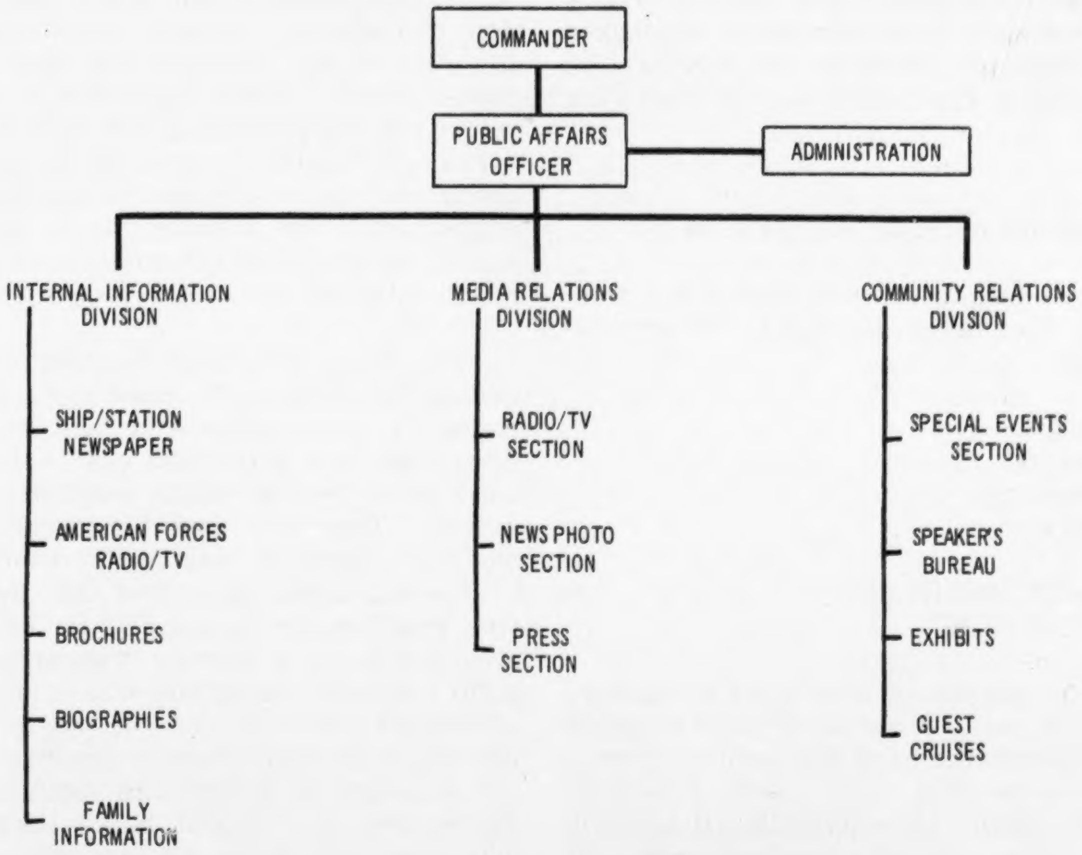
The major advantage of departmentalization is specialization. By concentrating on a single phase of work, personnel achieve specialized knowledge and skills that enable them to do the work more professionally and complete it more quickly. They are also able to establish closer working relations with media representatives.

Specialization also has its disadvantages. One disadvantage is that JOs sometimes develop a narrow point of view or "tunnel vision." Also, public affairs specialists who concentrate their efforts in only one area of public affairs may one day find themselves in a position where they are expected to perform in another and cannot. Therefore, you should make certain that all JOs have the opportunity to cross-train in the major functions of their career field.

In a small office with only two or three JOs, it is usually impossible to departmentalize. A small public affairs staff should be trained to function as a team with each member able to replace another in his specialty when leave, illness, or major events require it.

In any case, an office manager must be professionally qualified in each of the specialties his office requires. It is a rare situation where the senior JO in an office does not occasionally have to write a news release, record a spot news story, cover an accident, or even pinch hit as a photographer. It is your responsibility to keep up your basic skills and to continue developing those in which you have limited experience.

Approved tables of command manning documents prescribing the organizational structure and personnel authorizations for a public affairs staff may fluctuate, depending upon command support and higher authority. The exact organization of the office may vary in accordance with the wishes of the public affairs officer. But far more important than size or exact organization is the quality, experience, and training of the assigned personnel.


COMMANDER
PUBLIC AFFAIRS OFFICER
ADMINISTRATION
INTERNAL INFORMATION DIVISION
SHIP/STATION NEWSPAPER
AMERICAN FORCES RADIO/TV
BROCHURES
BIOGRAPHIES
FAMILY INFORMATION
MEDIA RELATIONS DIVISION
RADIO/TV SECTION
NEWS PHOTO SECTION
PRESS SECTION
COMMUNITY RELATIONS DIVISION
SPECIAL EVENTS SECTION
SPEAKER'S BUREAU
EXHIBITS
GUEST CRUISES

174.12

Figure 3-3.—Public Affairs Office organization chart.

Manning standards for public affairs offices are based on a number of factors. Installation population, surrounding community population, news potential of the command's mission, media directly served, and the proportionate allocation of total manpower spaces are usually considered in determining the manning. A one-PAO and one-JO office might serve a small sea-going staff or an isolated installation. At a major installation located near a metropolis, the public affairs office staff may include several officers and enlisted specialists (PH/JOs), plus a few civilians, particularly if the installation is a hub of DOD activitity.

COORDINATION—A CHIEF GOAL

Coordination is one of the chief goals of all administrators. It deals with unifying and synchronizing everybody's actions towards achieving a common objective. Although listed here separately, coordination is not a distinct and separate function. Coordination actually is a part of all four administrative processes.

The best time to bring about coordination is at the planning level. It is only common sense that in determining what is to be done, you also take into consideration how it will be done and who will do it (so as to attain maximum efficiency with a minimum of effort from all concerned). Coordination, or teamwork, can be seen in all aspects of public affairs activity.

In arranging a guest cruise, for example, coordination is necessary between CHINFO, one or more naval districts, several type commands, the unit to which the guest is to be assigned, and the guest himself. An open house is another example. To make it a success, coordination is required between the CO, XO, PAO, other departments in the command, possibly other commands, news media, and the civilian community. Even a simple thing like sending a picture story to a newspaper involves close coordination. If the photo lab does not turn out the pictures on time and the PAO can't get the necessary transportation for a press run, you are fighting a losing battle.

An important part of good coordination is proper timing. Everybody involved in a public affairs project must not only do his share, but each one must do it on time. If one man or one department drops the ball, the entire project may come to a standstill. Planning a public affairs project in many cases is like setting up the machinery for an assembly line in a manufacturing plant. The speed of the assemply line must be geared to the capabilities of the machinery and workers, and to the availability of parts. You don't want one group of workers standing around idle while another group farther down the line finishes one job after another without a break. And of course if you run out of parts—that is, supplies and equipment—the entire assembly line will close down.

In a public affairs office, a good administrator will see to it that the right man is suited to the right job, that the machinery to do the work is kept in good operating condition, and that sufficient supplies and equipment are on hand to keep the work moving smoothly and efficiently.

SUPERVISING ACTIONS

There are certain principles of good office management which have been worked out by experts and tested by much experience. Automation has not reached the public affairs field and the decision making and carrying out of public affairs activities is done largely by human beings. Those human beings are public affairs specialists who have the capability to perform their mission if they are properly managed and supervised.

As a petty officer, the job of supervising should be nothing new to you. Good supervision is nothing more than good leadership. It means that you will guide your men intelligently and check the progress of their work regularly to see that it conforms as nearly as possible to your plans. Directions should be given simply, clearly, and completely. They should be given in such a way that the men know what is to be done and when to do it. Depending on the job or situation, you may also have to tell them how to do it, why it must be done in a professional manner, and when the required action must be completed.

Keep Your Staff Informed

Every good public affairs program is based on information and understanding. Your office relations should be based on the same principle. Keep your men informed. Make sure they understand the importance of their work and the good will to be derived from it for the Navy and the command. If they have to work late or do something out of the ordinary, make sure they know the reason why. But be careful not to belabor an obvious point. Some things just do not require explanations.

Keep in mind again that no two public affairs jobs are exactly the same. A JO3 who spends two years writing about submarines at SUBPAC will have to acquire new knowledge and readjust a little to write about aircraft in a new billet at AIRLANT. A JO2 who spends a tour of duty in an American Forces Radio/TV station in Alaska will have a certain amount of trouble at first in filling the shoes of an editor of a command newspaper at a naval air station.

Take this into consideration in directing your men in their assignments. All JOs must have certain basic qualifications, but those qualifications may have been adapted to different jobs and different billets. Two men in the same pay grade may have had such widely different careers and backgrounds that it would be unfair to expect identical results from them on any given job.

Training Your Staff

Here is where training comes in. As a senior JO in change of an office, you stand in the chain of command in the Navy where practical instruction takes place. Your position makes you the natural channel for giving the men new information, methods, and requirements. Your greater knowledge of the Navy, the ship, and the skills of your rating make you the natural teacher of the men under you. Moreover, your proximity to the men enables you to understand them, and, in turn, to be understood by them.

Take advantage of every opportunity for training. If you cannot find the time to do it yourself, then make sure your more experienced men train the inexperienced ones. Have your various service school graduates pass on their knowledge and skills to non-graduates. Encourage and assist all of your subordinates in obtaining and completing rate training courses, correspondence courses, and other supplementary material needed to improve their skills for advancement.

Supervision can range from almost no direct supervision of the highly experienced, to close supervision for the young and inexperienced JO. If your men are capable and experienced and have demonstrated their ability on the same job previously, leave them alone. It would be foolish to supervise them too closely. They may resent it, and their work may suffer.

Men who are young and inexperienced, however, need close supervision until they can develop the skills and ability necessary to do their jobs properly. But here, it is not so much a question of supervision as it is of training. If your men have never done a certain type of job before, it is up to you to train them.

Always remember that the thoroughness of a piece of work depends on the petty officer in charge. If you are running an office, the responsibility for any finished product is yours, regardless of who does the work.

If one of your men writes a poor story, for example, it is up to you to edit it or have it rewritten BEFORE it goes to the public affairs officer for approval and release. There is no excuse for giving a sloppily written story to the PAO, then blaming your striker for any errors or blunders that are brought to your attention. If you continue passing the buck in this manner, you will not only lose the respect and confidence of the PAO, but of your men as well. Be sure, however, that in editing and rewriting, you train your juniors as well as improve their written work. Unless you can improve their skills as well as the immediate product, you will end up doing all the work yourself.

Regulation by SOP's

Office or management routines are best regulated internally by standard operating procedures or office instructions dealing with public affairs activities such as serious incidents, speaker's bureau, interviews, visiting VIPs, newsmen, conferences, answers to queries, tours, and so forth. The PAO usually coordinates such SOP's fully with the commander and other staff officers. Once published, they are given wide distribution.

Individual job descriptions based on mission and manning data should be prepared and maintained by every member of the public affairs staff. A compilation of functional activities of the office should be maintained by you for your own reference and for use by your relief.

Criticism and Praise

As a senior JO, you will have to think sharply about whether a job is done well or not. Never be too quick to criticize a man adversely. Sometimes the man may have had a good reason for doing what he did. Avoid making unfavorable remarks just for the sake of being critical. You don't want your men to expect trouble every time you're around. It creates a feeling of hostility and may even be the cause of more mistakes because of a man's nervousness.

Use constructive criticism habitually. This means not only pointing out why you think a piece of work is wrong, but also explaining how it can be made better. This spreads the idea around that you're trying to help and give direction. Before you criticize at all, be sure you're right. If you're not sure, ask a few questions to get the whole picture.

As with criticism, there is some art in giving praise or encouragement. Public commendation is an excellent aid in developing a man's morale, but don't overdo it or it loses its value. Don't repeatedly pat a man on the back because he's doing his job. The enlisted evaluation report is the place for this. But never hesitate to thank or praise a man, and in such a way that the other men know about it, when he makes a good suggestion, or goes out of his way to do a better job. Even if a suggestion isn't very practical, let him know you appreciate the thought behind it. Be courteous to your juniors, as well as your seniors, and encourage this trait in your men.

TECHNIQUES OF DRAFTING CORRESPONDENCE

Chapter 24 of Journalist 3 & 2 introduced you to the formats of various types of official correspondence used in the Navy. By now you should be well acquainted with these formats as prescribed by the Navy Correspondence Manual.

A senior Journalist needs skill in composing good correspondence in addition to his journalistic talents. This section will cover the essentials of good correspondence composition.

The term correspondence will refer to a variety of compositions which you may be called upon to prepare; (1) Navy format and public affairs letters, (2) public affairs directives (standard public affairs plans, PA annexes to

OpOrds, special events plans, CIB plans, adverse incident plans, etc.), (3) studies, and (4) reports.

WRITING THE OFFICIAL NAVY LETTER

The basics of preparing Navy letters which we will now discuss can also be applied to all forms of official naval correspondence, including directives.

Planning the Letter

You will produce a more effective letter if you give some time to planning before you begin to write. A plan of some kind is necessary to ensure that you have included everything you intended and that you have set things down in a clear and orderly arrangement. Whether you outline the letter completely, make brief notes, or carry your plan in mind will depend upon the length of the letter and your own methods of working.

Purpose of Letter

Planning cannot begin without a clear knowledge of purpose, so your first step is to be sure you understand exactly what the letter is intended to accomplish. Preparing a statement of the subject of the letter will help in clarifying the purpose and will give you guidelines about what must be included and what should be omitted.

It is possible for a letter to deal with more than one subject, but usually this is not advisable unless the subjects are very closely related. A reply on one subject may be prepared in hours, whereas days or weeks may elapse before an appropriate answer can be made on another subject. If both questions are asked in the same original letter, confusion is likely to result. Furthermore, one department of the recipient command may prepare the reply on one subject and a different department on another. So, even though you have to write several letters to the same command on the same day, it is better to do so than to combine unrelated matters. Some common purposes of letters are:

- Request for permission or authorization to act.
- Request that action be taken.
- Letter supplying information or instructions not requested.
- Reply to a request for permission or authorization to act.
- Reply to a request that action to taken.
- Reply to a request for information.

While not every letter you draft will fall into one of these categories, the categories will serve as examples of how to analyze and plan a letter. For instance, when the purpose is to request something, you must be certain that the request is definitely and clearly stated. Usually there also should be a statement as to why the request is being made and any additional explanation or suggestions that are required or appropriate. When a Navy form letter is written in reply to one received, the receipt is sometimes acknowledged, not only by citing the letter as a reference but in the body of the reply. If a request has been made, the most important thing in the reply is a clear statement as to whether the request is granted or denied. Further explanation, limitations, or suggestions should be included as appropriate. Long letters frequently need a summarizing statement as the final paragraph.

Organizing the Letter

The order in which the various parts of the letter are arranged should be planned with the reader in mind. A letter of request, for instance, may begin with the request itself, followed by an explanation of why the request is made. Sometimes, however, it may be clearer to the reader if the letter begins with a discussion of the situation and leads up to the request. A letter of reply frequently begins by acknowledging the letter received. The important thing is for you to: (1) see the body of the letter as a succession of units; (2) arrange these units in what seems the most satisfactory order; (3) complete each unit before moving on to the next; and (4) maintain continuity by providing transition from one unit to another.

In letters of average length, each important unit may be one paragraph although there is no rule about this. For example, an explanation of reasons why something should be done may take more than one paragraph. Some letters, on the other hand, may be so simple that one paragraph is enough for the entire body. Just as each letter has a subject, so each paragraph covers a topic or subtopic. Each paragraph has its own order structure, so that one idea leads naturally to another and one paragraph leads to another.

Choice of Words

Choosing the right words is a long step toward good style. The best words are those that are precise in meaning, suited to the intended reader, and as short, simple, and direct as possible.

Words can miss the mark of exactness in several ways. One of the most obvious is choice of the wrong one from two that sound or look alike. How often have you read, "He was appraised of the situation..."? It probably would have been better in the first place simply to have said, "He was told of the situation...," but in any event, the writer should have known that to tell is to APPRISE, and to APPRAISE means to evaluate.

Can you always choose rightly between the following: affect, effect; eminent, imminent; counsel, council, consul; adapt, adopt; principal, principle; capitol, capital? You may think of some of these as spelling problems, but they also involve knowledge of meanings. If you have trouble with any of them, you should consult the dictionary. As you become better acquainted with meanings you will find ways of remembering them, like the following for principal and principle:

PRINCIPAL means MAIN or the MAIN ONE
- The principal of the school
- Payment of principal and interest
- Principal and alternate appointments to the Naval Academy
- The principals in the play cast have the main roles
- His principal objections to the plan are

PRINCIPLE means RULE or theory
- He lives according to his principles
- The principles of democracy
- He understands it in principle

In other words, whenever you can substitute "mAin," you spell it "principAL." If you can substitute "ruLE," you spell it "principLE." This kind of device for remembering is sometimes of help, but beware of establishing a system too hastily, for it may steer you wrong.

Among words that are related or similar in meaning, the discriminating writer usually will find that one suits his purpose better than another. Take OBTAIN, PROCURE, and SECURE, for example. OBTAIN is the more general term. PROCURE has, in the Navy, a specific connotation of obtaining material through official channels and by approved supply procedures, usually for someone else, as "The supply officer procured the boiler parts." SECURE is often wrongly used instead of OBTAIN or PROCURE. Its specialized Navy use, meaning to fasten something down or make it firm, is the correct clue to its general meaning. When you say "He secured it," meaning he obtained it, you are implying that he got it against competition and then held on to it firmly or pinned it down in some fashion. If that isn't what you mean, better use OBTAINED.

Although you might say that a Navyman's BILLET is his JOB, you cannot correctly use the word BILLET in every instance where you would use JOB. While FEWER and LESS seem much alike in meaning, FEWER describes number, and LESS describes quantity: "fewer AWOL cases"; "a ship drawing less water."

In choosing words, always keep in mind the person for whom the letter is intended. For example, when preparing a letter to a command senior to yours, "Your attention is invited" is used rather than "Attention is directed"; and "it will be appreciated if. . . can be maintained" is used instead of "shall be maintained."

A directive addressed to all hands is written in language all can understand. This does not necessarily mean that only one-syllable words are used, but it does mean that the words chosen must be meaningful to all hands. How would YOU like to read a notice that began like this:

"Having cognizance of our rigid operating schedule, the commanding officer, in an attempt to ameliorate morale, is endeavoring to ascertain the proclivities of those personnel who are encountering difficulty..."

Paragraph Organization

A well written paragraph has UNITY, which means that the ideas it contains are closely related and are arranged to develop a single topic or subtopic of the general subject. In modern official letter writing, the tendency is toward short paragraphs for the sake of readability. This requires not only that all unnecessary verbiage be pared away but also that the subject matter be very carefully organized and subdivided.

THE TOPIC SENTENCE.—A fairly long paragraph is frequently made more effective if introduced by a TOPIC SENTENCE. Such a sentence makes a general statement that is developed in greater detail in the remainder of the paragraph. Below is an example adapted from a Navy publication.

> Military officers as a class deal in the arena of international law and international relations more than any governmental group with the exception of State Department personnel. Our commanders on foreign soil do so daily. The Commander in Korea is operating under an international organization, the United Nations, carrying out or enforcing an armistic or truce. If he is unfamiliar with its provisions, its implications, and its legal significance in the international community, he will be hard pressed to fulfill the responsibilities placed upon his shoulders. The commander in Berlin must know the terms of the agreement under which he is garrisoned in Berlin, where the North Atlantic Treaty Organization fits into the scheme of things, how far he can go to stay within the agreement, how far he may permit the East Germans to go before they violate the terms of the agreement, and the legal implications of each of these situations. The commander at Guantanamo Bay, Cuba, must know the terms of the two treaties and the lease agreement between the U.S. and Cuba which govern our rights to the Naval Base at Guantanamo in order not to give Castro any basis for abrogating these agreements. The commanding officer of any naval activity stationed in a foreign country must be familiar with the agreements under which he is operating; e.g., base rights and Status of Forces Agreements. These are all matters of international law and international relations. It is imperative that the commander understand his position in the international scheme.

A topic sentence need not stand at the beginning of a paragraph; in fact, it is possible to have a well written paragraph with a topic sentence in the middle or at the end. In naval correspondence, the topic sentence in the middle of the paragraph is less likely to be used. If placed at the end, it becomes a summary, a very useful device for pulling the paragraph together and leaving a strong final effect. The summary at the end of a paragraph is not used extensively, however, in naval letters and directives. A summary paragraph for an entire letter is sometimes appropriate.

ORDER OF SENTENCES.—A well organized paragraph has its various ideas introduced in an orderly sequence. This sequence may be place order, chronological order, logical order, or order of emphasis. The purpose of all is the same—to lead the reader along the path you wish him to take with a minimum of backtracking or skipping about, and thereby to leave a clearer, stronger impression in his mind.

- PLACE ORDER is used for descriptions. The following description is adapted from report of a shipboard accident:

> During preparations for the transfer of fuel, seven sections of 2-1/2-inch hose were connected and rigged between a Navy cargo ship and a fuel oil barge. The hose passed through a hold of the ship in which there were several light fixtures of the type designed for use with globes and guards. The globe and guard were missing from one light fixture, so that the light bulb was unprotected. One man was stationed in the hold and another man stood outside at a hatch that opened into it.

Notice that the writer begins with the rigging of the hose between the two ships. Then he takes us inside the hold of the cargo ship and pictures the situation there. Finally, he gives us the positions of the two men involved in the accident.

- The next two paragraphs of the report illustrate CHRONOLOGICAL ORDER, which is the order used for narrating events and for explaining steps in a process:

> Upon signal to commence the transfer of fuel, a pump was started on the barge, and pressure was applied within the hose. A section of hose in the cargo hold ruptured; the hose whipped with great force, struck, and broke the unprotected light bulb.

> Arcing from the filament of the broken bulb ignited combustible vapor and caused a flash fire which, although extinguished within a short time, severely burned both men. The man who was stationed inside the hatch died approximately 3 weeks later.

Incidentally, note the amount of concrete detail in both the description and the narrative. This is a condensed report. The original probably had much more detail, such as the names and numbers of the ships, the number of the hold, and the names and rates of the men.

Below is another example of chronological order adapted from a Navy directive. In this case, we have the order in which steps are to be performed in a procedure:

> A selection board convened by the Chief of Naval Personnel considers the applications of fully qualified NESEP candidates in January and February. Those candidates determined by the board to be best qualified are designated provisionally selected candidates. The names of candidates thus provisionally selected are published by a BuPers Notice 1510 in March. Provisionally selected candidates for NESEP will be further screened after selection, and prior to ordering to the summer preparatory session, by participation in a form of the Scholastic Aptitude Test (SAT) of the College Entrance Examination Boards. This test will be forwarded to each candidate's command for administration, and will determine the candidate's admissibility to a NESEP college or university. Those who fail to qualify on the SAT will have their status as provisionally selected candidates terminated.

When there are many steps, it is often desirable, in naval correspondence, to present these in tabulated form rather than in a solid paragraph. Usually, then, they are designated by letters or numbers as appropriate.

• Because of the modern emphasis on short paragraphs it is sometimes necessary to quote several paragraphs in order to see how a unit of subject matter is organized. This is the case in the example below, in which ideas are arranged in LOGICAL ORDER, leading to a conclusion in the final paragraph:

> Let us look at the size of the Navy business management job. You have all, no doubt, thumbed through a mail order catalog and have been impressed with the number of items available. You can buy tools, clothes, toys, drugs, stationery, and all sorts of household appliances and general supplies. Actually the largest catalog carries around 100,000 different articles.
>
> Let us compare this 100,000 with the range of items required by the Navy. In our catalogs we carry some 1,200,000 items—more than 10 times as many as you will find in the largest commercial catalog. The Naval Supply System carries everything from missile parts to brooms, from electronics to potatoes, from uniforms to medicines.
>
> We issue more than 20,000,000 items each year. To meet these demands the Navy alone carries an inventory of around $5 1/2 billion.
>
> In other words, within the total defense supply operations, the Navy portion alone is big business. Measured in terms of dollars, it is twice as large as the entire General Motors industrial complex.

This example demonstrates several things. It shows how facts can be advanced to support a conclusion. In this case, the conclusion that the Navy Supply System is big business is supported by evidence of (1) the range of items carried, (2) the volume of supplies issued, and (3) the size of the inventory. This is also a good example of the use of comparison (Navy Supply compared to a commercial mail order catalog) to help the reader visualize the facts offered. Emphasis is heightened in paragraph 3, by contrast presented in parallel structures. The final paragraph illustrates the summing up and a statement of the conclusion drawn from the evidence.

• Time-honored rules of rhetoric have established that for emphasis an item should stand first or last. This has been regarded as true whether one is speaking of the sentence, the paragraph, or the piece of writing as a whole. When we think of ORDER OF EMPHASIS we have this principle in mind. Whether the items placed first and last are remembered longest is open to some question, but certainly, the placing of anything, either at the beginning or at the end, gives it emphasis at the moment. Which of the two positions will give the greater emphasis depends upon the individual situation. In newswriting as you well know, the lead paragraph is the most important because people want the news quickly and often do not read through to the end of the story. Orators need a strong beginning and a strong ending. The important thing is that the writer should remember that position is a device for gaining emphasis and should consciously use it.

WRITING THE PUBLIC AFFAIRS LETTER

The composition of a public affairs letter (prepared in the business letter format discussed in JO 3&2) is an area where you have no gauge, no formula to guide you. Every letter differs with the situation. However, we will give you some important pointers to remember.

Try to visualize the public affairs letter as a news story, and get right to the point. Tell the reader what he wants to know simply and clearly. As in a news story, the information most important to the reader should go into your lead.

Actually, the biggest battle is to get away from some of the bad letter habits picked up in the belief they are "business like"—habits like these four:

- Lengthy and unnecessary acknowledgements.

The person whose letter you are answering knows what he wrote. And he knows when he wrote it. Too often we waste time with long introductions like this:

"This will acknowledge receipt of your letter of 15 May 1970, in which you requested the services of a band, color guard, and marching unit to appear in your Fourth of July parade in Hot Rock, Tennessee, and offering to reimburse the Navy for the cost of transportation and billeting."

What does the reader know so far? Nothing. He wants to know, "Am I getting the band?"

The above acknowledgement might be rewritten like this:

"Thank you for your letter of May 15th. Your interest in having Navy participation in your July 4th parade is certainly appreciated by this command. At present, we foresee no problems in fulfilling your request.

"Further details will be . . . ."

- Needless words and information.

Blue pencil your letters just as you would a news release. Cut out unnecessary words and phases. Also, be careful to stay away from words and phrases that hedge; they make you look as though you're uncertain or unwilling to commit yourself. Some members of this group: "Seemingly," "it appears," "seems to indicate," "in general," "as a usual case," "it is considered." These are bad. They clutter up your letters. What's worse, they often raise needless doubts in the reader's mind.

- Long, complex words and sentences.

The purpose of letters, like news stories, is to inform, not to impress or educate. So use short, simple sentences. Write the way you talk. Say "pay" not "remunerate," "use" not "utilize."

- Impersonal approach.

Why write "it is understood" when you mean "I understand?" You don't talk that way. Why write that way? Strive for the conversational touch. If you are in the habit of using contractions such as "we'll" and "you're," use them, but sparingly. Use personal pronouns, especially "you"; it interests your reader more than any other. Try to slant your letter to tell the reader what advantage he gains, not what you want.

The "Letters to the Editor" section of All Hands offers some good examples of the type of letters you may be called upon to prepare. Take this one for example:

"Sir: During World War II, more specifically from 1942 to 1945, I served on board the survey ship USS Bowditch (AG 30). I'm curous as to whatever became of her. Would you trace down her history and enlighten me? Thanks.—W. R. Watkins, Greensboro, N. C."

All Hands' reply:—"Our thanks to you for your suggestion.

"Typical of the Navy survey ship, Bowditch had a well traveled career which began in Denmark in 1922 as the passenger ship Santa Inez.

"Purchased by the U.S. Navy 11 years later, she was renamed after Nathaniel Bowditch, the noted 19th century astronomer and navigator, and placed into commission on 1 July 1940.

"In the months preceding World War II, Bowditch made geodetic surveys in Little Placentia Bay, Newfoundland; Bermuda; the Bahamas;

Jamaica; Cuba; and Haiti. In January 1942, she steamed from her home port, Norfolk, to make surveys of waters between Panama and Colombia, near the Galapagos Islands, and off Cocos Islands, Costa Rica.

"A year later, after a brief repair period, Bowditch returned south to further survey areas in the Caribbean, along Panama, Colombia, and the Ecuador coast.

"She was assigned to the Pacific Fleet Service Force on 6 January 1944 in her initial warship capacity and served as a survey ship during the invasion of Kwajalein and Majuro Atolls from 4 February to 2 April 1944. Then she assisted in the occupation of Saipan from 22 July to 4 October that same year before participating in the capture of Okinawa from 18 April to 2 September 1945. During this siege she rescued survivors of battle-damaged USS Montgomery (DM-17) and patrol craft PC 1603.

"Bowditch remained in Okinawan waters until early November 1945 when she returned to the U.S. and San Francisco, decked out with three battle stars earned for her WW II service. But, within three months, she was again steaming toward the mid-Pacific to begin preliminary surveys around the Bikini Atoll in preparation for Operation Crossroads, the post-war atomic bomb tests.

"After the tests, she continued surveying Bikini until October when she returned to the Golden Gate city. Bowditch left California for Norfolk the next month and was decommissioned there on 32 January 1947, and disposed of on 9 June 1948.—Ed."

DIRECTIVE WRITING AND PREPARATION

The format of a public affairs directive is basically the same as all official Navy directives (instructions, notices, operation orders, etc.). Figures 3-4 through 3-8 present the standard format for directives issued in the Navy Directive System discussed in JO 3&2.

The Command PA Plan

The first type of public affairs directive with which you should become familiar is the standard operating procedure (SOP) or administrative instruction, which is used to make certain instructions routine, thus reducing the number, length, and complexity of later directives.

Each command develops appropriate and effective standard operating procedures based on applicable portions of published procedures of higher authority, the desires of the officer in command, and the habitual procedures which have been developed through experience.

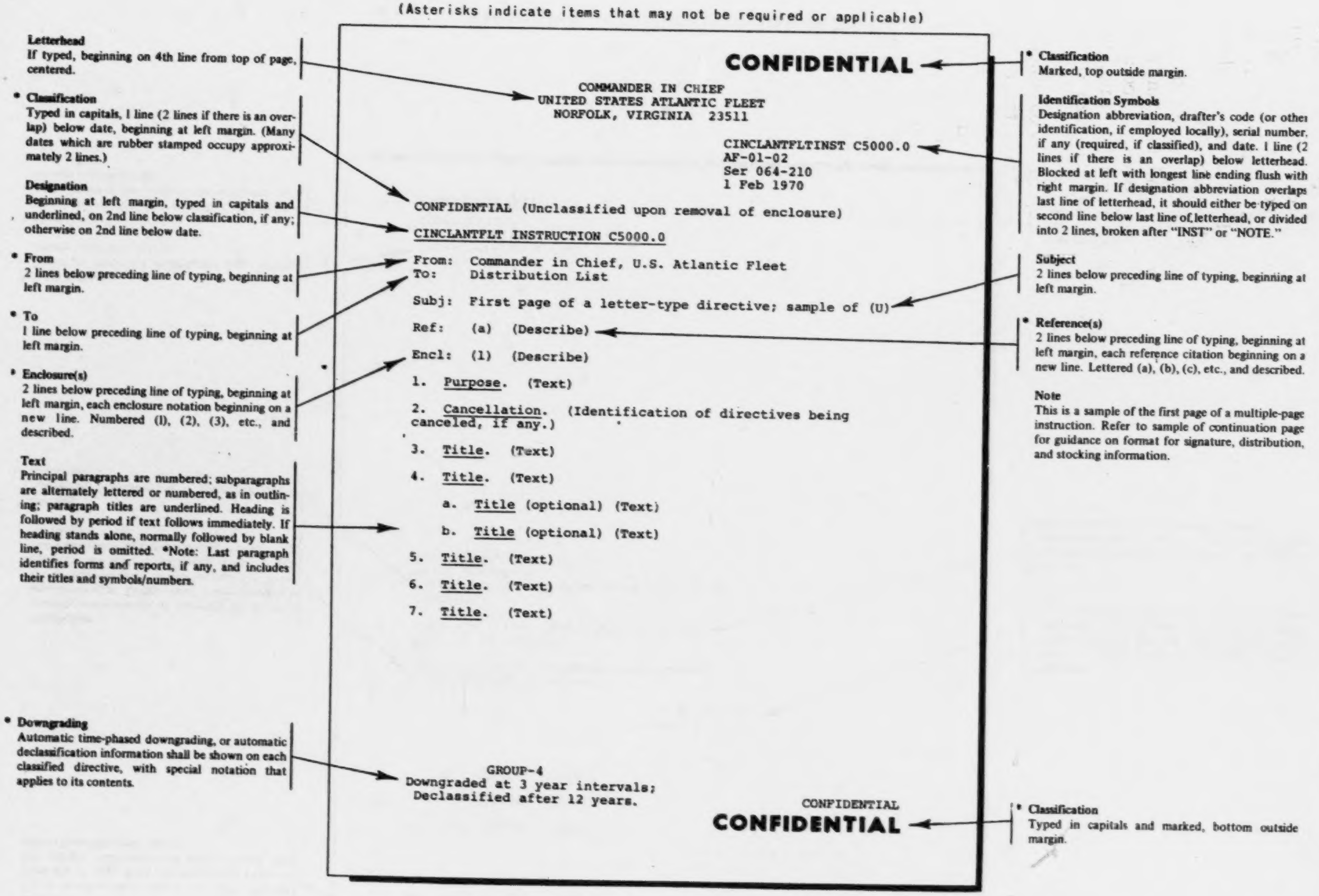
SOP's should be sufficiently complete and detailed to advise new men and new units of routine practices. The necessary amount of detail depends upon the state of training, the complexity of the instructions, the size of the command, and other variables.

Staff sections, divisions, or departments often find it expedient to establish their own SOP's for the operation of their own departments, and for the guidance of their own personnel in routine matters. Some examples normally found in public affairs offices are those governing release of information on accidents (see ch. 6 for an example) handling of visitors, operating a speaker's bureau (ch. 5) mobilization-day (war emergency), and coverage of parades and ceremonies.

Public affairs plans vary among the different commands, and may differ according to their purposes. The format illustrated in Appendix I in not an iron-bound formula. The paragraph headings, content and sequence can be changed, some paragraphs omitted or included in annexes, or additional paragraphs added. Plans are written to accomplish an objective. They should not be regarded as a form to be filled out, whether applicable or not. On the other hand, most planning formats have been standardized through use by many people for many years. By following these formats intelligently, thoughts will be organized logically and the document becomes easier for the experienced reader to understand readily. The body of any plan is divided into several major sections or paragraphs which might include: purpose, background, objectives, methodology, task organization, policy, responsibilities and tasks, and execution. The order of presenting the various paragraphs may vary from plan to plan.

Public Affairs Annex

A plan for a fleet, force, or squadron operation or exercise is issued in the form of an overall operation order (OpOrd). The document pertains to the entire organization and operation of its forces. Attached to the "basic plan" or OpOrd are additional sections called annexes.



(Asterisks indicate items that may not be required or applicable)

CONFIDENTIAL

COMMANDER IN CHIEF
UNITED STATES ATLANTIC FLEET
NORFOLK, VIRGINIA 23511

CINCLANTFLTINST C5000.0
AF-01-02
Ser 064-210
1 Feb 1970

CONFIDENTIAL (Unclassified upon removal of enclosure)

CINCLANTFLT INSTRUCTION C5000.0

From: Commander in Chief, U.S. Atlantic Fleet
To: Distribution List

Subj: First page of a letter-type directive; sample of (U)

Ref: (a) (Describe)

Encl: (1) (Describe)

1. Purpose. (Text)

2. Cancellation. (Identification of directives being canceled, if any.)

3. Title. (Text)

4. Title. (Text)

    a. Title (optional) (Text)

    b. Title (optional) (Text)

5. Title. (Text)

6. Title. (Text)

7. Title. (Text)

GROUP-4
Downgraded at 3 year intervals;
Declassified after 12 years.

CONFIDENTIAL
CONFIDENTIAL

Letterhead
If typed, beginning on 4th line from top of page, centered.

* **Classification**
Typed in capitals, 1 line (2 lines if there is an overlap) below date, beginning at left margin. (Many dates which are rubber stamped occupy approximately 2 lines.)

Designation
Beginning at left margin, typed in capitals and underlined, on 2nd line below classification, if any; otherwise on 2nd line below date.

* **From**
2 lines below preceding line of typing, beginning at left margin.

* **To**
1 line below preceding line of typing, beginning at left margin.

* **Enclosure(s)**
2 lines below preceding line of typing, beginning at left margin, each enclosure notation beginning on a new line. Numbered (1), (2), (3), etc., and described.

Text
Principal paragraphs are numbered; subparagraphs are alternately lettered or numbered, as in outlining; paragraph titles are underlined. Heading is followed by period if text follows immediately. If heading stands alone, normally followed by blank line, period is omitted. *Note: Last paragraph identifies forms and reports, if any, and includes their titles and symbols/numbers.

* **Downgrading**
Automatic time-phased downgrading, or automatic declassification information shall be shown on each classified directive, with special notation that applies to its contents.

* **Classification**
Marked, top outside margin.

Identification Symbols
Designation abbreviation, drafter's code (or other identification, if employed locally), serial number, if any (required, if classified), and date. 1 line (2 lines if there is an overlap) below letterhead. Blocked at left with longest line ending flush with right margin. If designation abbreviation overlaps last line of letterhead, it should either be typed on second line below last line of letterhead, or divided into 2 lines, broken after "INST" or "NOTE."

Subject
2 lines below preceding line of typing, beginning at left margin.

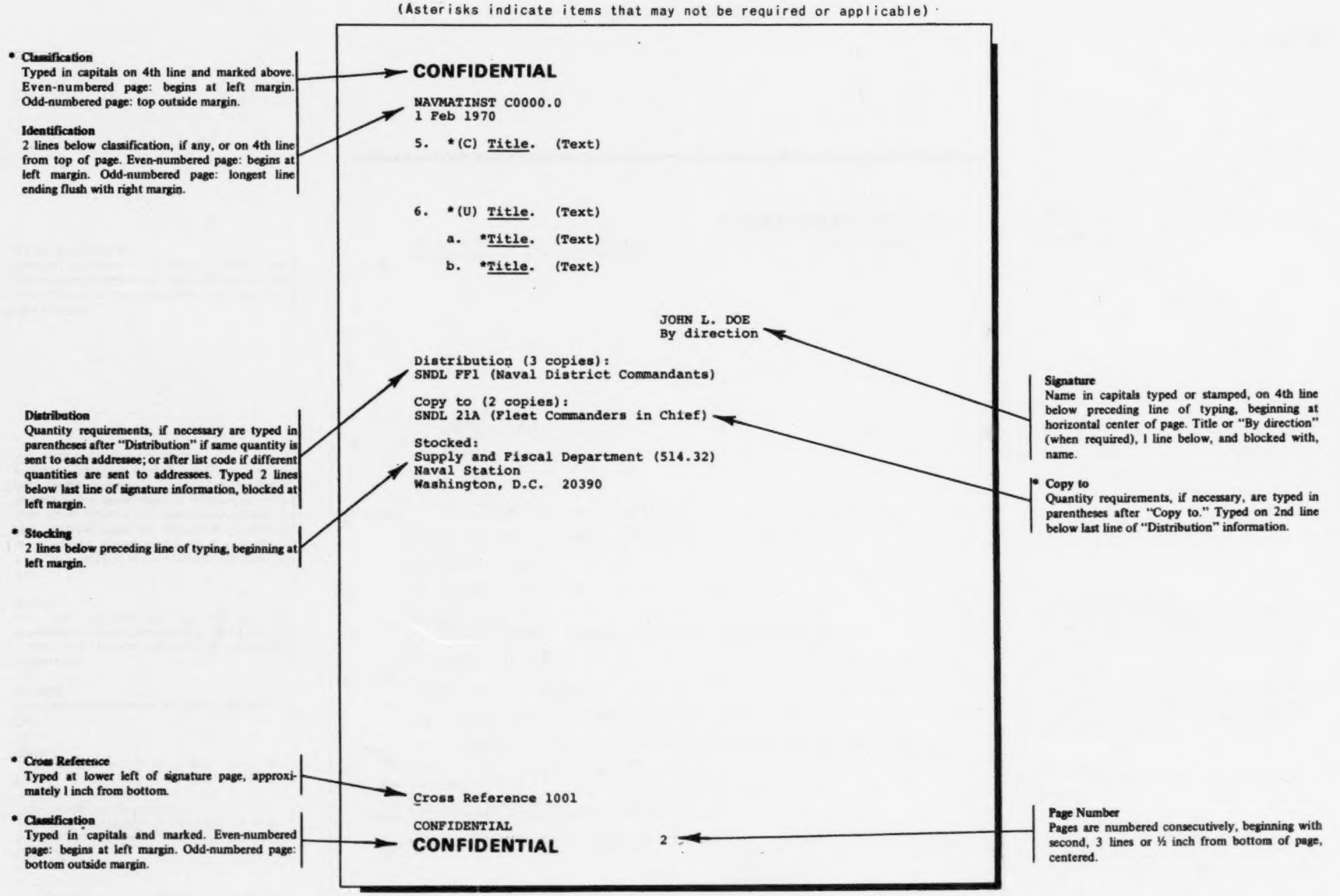
* **Reference(s)**
2 lines below preceding line of typing, beginning at left margin, each reference citation beginning on a new line. Lettered (a), (b), (c), etc., and described.

Note
This is a sample of the first page of a multiple-page instruction. Refer to sample of continuation page for guidance on format for signature, distribution, and stocking information.

* **Classification**
Typed in capitals and marked, bottom outside margin.

Figure 3-4. —Sample Instruction.

95. 32



(Asterisks indicate items that may not be required or applicable)

CONFIDENTIAL

NAVMATINST C0000.0
1 Feb 1970

5. *(C) Title. (Text)

6. *(U) Title. (Text)

    a. *Title. (Text)

    b. *Title. (Text)

JOHN L. DOE
By direction

Distribution (3 copies):
SNDL FF1 (Naval District Commandants)

Copy to (2 copies):
SNDL 21A (Fleet Commanders in Chief)

Stocked:
Supply and Fiscal Department (514.32)
Naval Station
Washington, D.C. 20390

Cross Reference 1001

CONFIDENTIAL
CONFIDENTIAL

2

- **Classification**
  Typed in capitals on 4th line and marked above. Even-numbered page: begins at left margin. Odd-numbered page: top outside margin.

Identification
2 lines below classification, if any, or on 4th line from top of page. Even-numbered page: begins at left margin. Odd-numbered page: longest line ending flush with right margin.

Distribution
Quantity requirements, if necessary are typed in parentheses after "Distribution" if same quantity is sent to each addressee; or after list code if different quantities are sent to addressees. Typed 2 lines below last line of signature information, blocked at left margin.

- **Stocking**
  2 lines below preceding line of typing, beginning at left margin.

- **Cross Reference**
  Typed at lower left of signature page, approximately 1 inch from bottom.

- **Classification**
  Typed in capitals and marked. Even-numbered page: begins at left margin. Odd-numbered page: bottom outside margin.

Signature
Name in capitals typed or stamped, on 4th line below preceding line of typing, beginning at horizontal center of page. Title or "By direction" (when required), 1 line below, and blocked with, name.

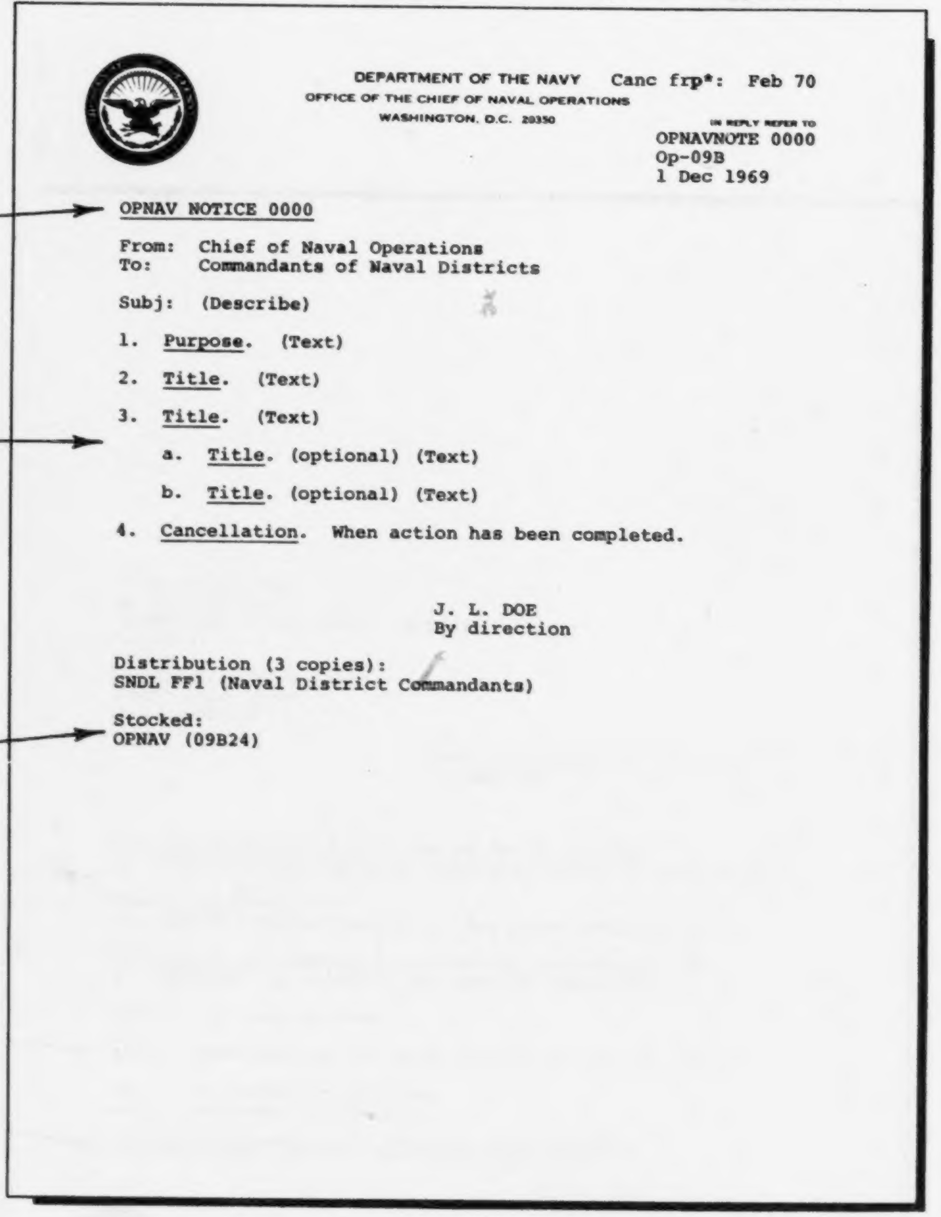
- **Copy to**
  Quantity requirements, if necessary, are typed in parentheses after "Copy to." Typed on 2nd line below last line of "Distribution" information.

Page Number
Pages are numbered consecutively, beginning with second, 3 lines or ½ inch from bottom of page, centered.

95.33

Figure 3-5. —Sample Continuation Page.

(Asterisks indicate items that may not be required or applicable)



DEPARTMENT OF THE NAVY
OFFICE OF THE CHIEF OF NAVAL OPERATIONS
WASHINGTON, D.C. 20350

Canc frp*: Feb 70

IN REPLY REFER TO
OPNAVNOTE 0000
Op-09B
1 Dec 1969

OPNAV NOTICE 0000

From: Chief of Naval Operations
To: Commandants of Naval Districts

Subj: (Describe)

1. Purpose. (Text)

2. Title. (Text)

3. Title. (Text)

    a. Title. (optional) (Text)

    b. Title. (optional) (Text)

4. Cancellation. When action has been completed.

J. L. DOE
By direction

Distribution (3 copies):
SNDL FF1 (Naval District Commandants)

Stocked:
OPNAV (09B24)

Designation
Typed in capitals and underlined, 5 lines below last line of address in letterhead, if unclassified (7 lines if classified), beginning at left margin.

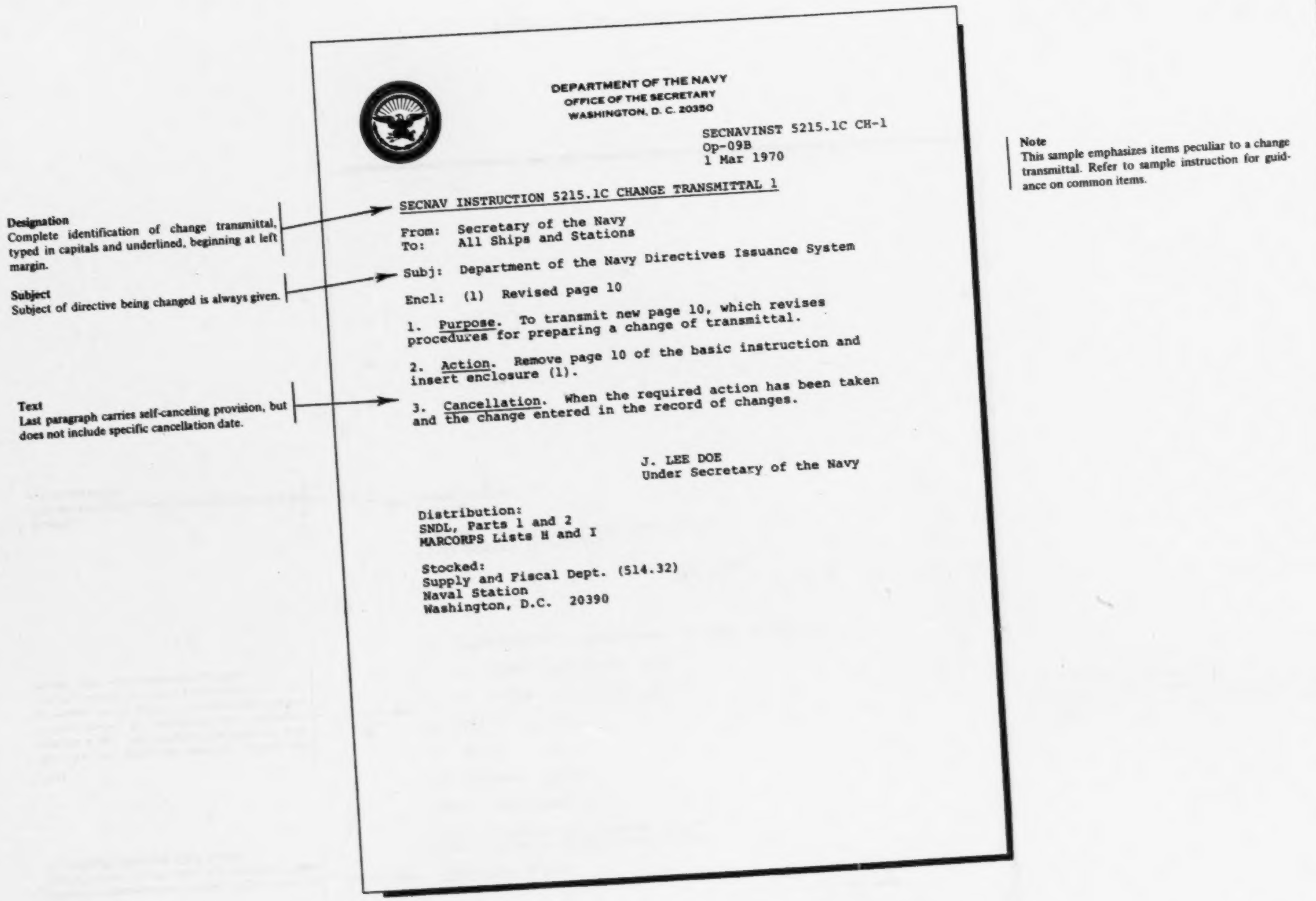
- **Text**
Next-to-last paragraph identifies forms and reports, if any, and includes their titles and symbols/numbers. If cancellation has contingent provision, this is stated in last paragraph. Date is always last day of month, except when such date would create an administrative problem.

- **Stocking**
Not mandatory on notices, since stocks are held by originating offices.

Note
This sample emphasizes items peculiar to a notice. Refer to sample instruction and continuation page for guidance on common items.

95. 34

Figure 3-6. —Sample Notice.



DEPARTMENT OF THE NAVY
OFFICE OF THE SECRETARY
WASHINGTON, D. C. 20350

SECNAVINST 5215.1C CH-1
Op-09B
1 Mar 1970

SECNAV INSTRUCTION 5215.1C CHANGE TRANSMITTAL 1

From: Secretary of the Navy
To: All Ships and Stations

Subj: Department of the Navy Directives Issuance System

Encl: (1) Revised page 10

1. Purpose. To transmit new page 10, which revises procedures for preparing a change of transmittal.

2. Action. Remove page 10 of the basic instruction and insert enclosure (1).

3. Cancellation. When the required action has been taken and the change entered in the record of changes.

J. LEE DOE
Under Secretary of the Navy

Distribution:
SNDL, Parts 1 and 2
MARCORPS Lists H and I

Stocked:
Supply and Fiscal Dept. (514.32)
Naval Station
Washington, D.C. 20390

Designation
Complete identification of change transmittal, typed in capitals and underlined, beginning at left margin.

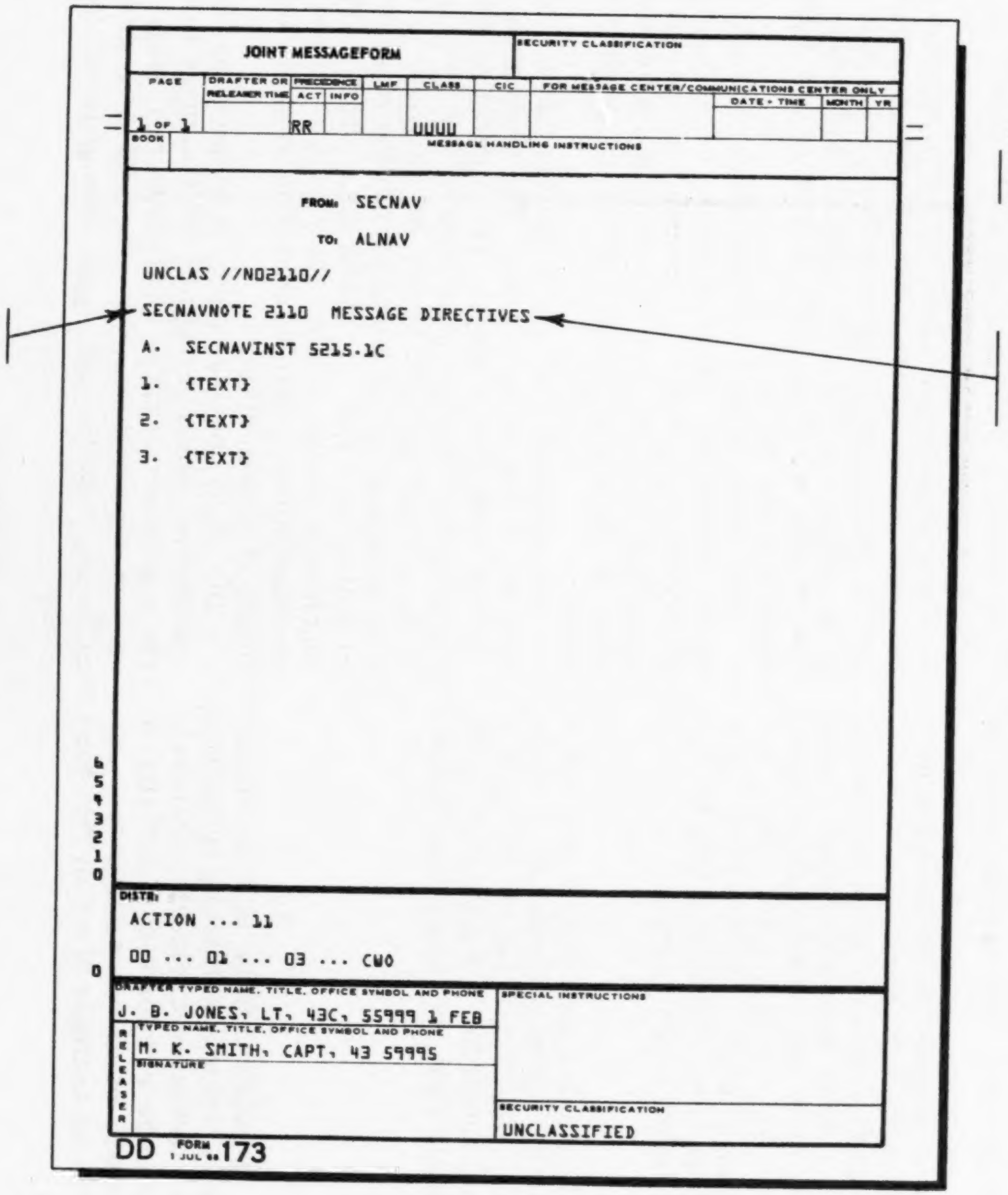
Subject
Subject of directive being changed is always given.

Text
Last paragraph carries self-canceling provision, but does not include specific cancellation date.

Note
This sample emphasizes items peculiar to a change transmittal. Refer to sample instruction for guidance on common items.

95.35

Figure 3-7. —Sample Change Transmittal.



JOINT MESSAGEFORM

SECURITY CLASSIFICATION

PAGE	DRAFTER OR RELEASER TIME	PRECEDENCE ACT	PRECEDENCE INFO	LMF	CLASS	CIC	FOR MESSAGE CENTER/COMMUNICATIONS CENTER ONLY	DATE - TIME	MONTH	YR
1 OF 1		RR			UUUU					

BOOK

MESSAGE HANDLING INSTRUCTIONS

FROM: SECNAV

TO: ALNAV

UNCLAS //N02110//

SECNAVNOTE 2110 MESSAGE DIRECTIVES

A. SECNAVINST 5215.1C

1. (TEXT)

2. (TEXT)

3. (TEXT)

DISTR:

ACTION ... 11

00 ... 01 ... 03 ... CWO

DRAFTER TYPED NAME, TITLE, OFFICE SYMBOL AND PHONE

J. B. JONES, LT, 43C, 55999 1 FEB

RELEASER TYPED NAME, TITLE, OFFICE SYMBOL AND PHONE

M. K. SMITH, CAPT, 43 59995

SIGNATURE

SPECIAL INSTRUCTIONS

SECURITY CLASSIFICATION

UNCLASSIFIED

DD FORM 1 JUL 68 173

Directive identification and subject. If this is instruction or change transmittal, designation would be changed accordingly.

NOTE

Use of OCR (optical character recognition) type font, as in this exhibit, is required only when local communications instructions so specify.

All elements of a message-type directive except this identification line are prepared in accordance with standard instructions for regular messages not in Department of the Navy Directives Issuance System.

95.38

Figure 3-8. —Sample Message Directive.

An annex deals with only one aspect of an operation; e.g. intelligence, communications, or public affairs. The purpose of annexes is to keep the body of the plan short, clear and simple.

A public affairs annex is prepared for all training and contingency plans and appropriate operational orders. The annex includes, but is not limited to:

- Delegation of responsibility for the release of information and the general conduct of public affairs.
- Scope of pictorial and written coverage desired.
- General and specific instructions on policy governing information activities.
- Specific instructions on such matters as briefing news media representatives; news release format; still and motion picture documentation and news photography; radio and television arrangements; information kits; staffing of CIB's; joint information efforts; and critiques or resumes of the operation.

Appendix II contains an example of a public affairs annex to the operation order for a major fleet exercise. Appendix IV is an example of a public affairs annex for the operation order planning a fleet visit (a sea-going special event).

CIB Plan

This type of public affairs plan is usually promulgated as a notice, establishing and putting into operation a command information bureau to coordinate and cover information activity of special events and other news situations. Appendix III gives an example of a CIB plan for a special event.

Adverse Incident Plan

An adverse incident plan is usually included as an appendix to all public affairs plans. The purpose of an adverse incident plan is to specify the procedure and format for the release of information concerning casualties, injuries, and accidents or disasters. Appendix V of this manual gives an example of an adverse incident plan.

PUBLIC AFFAIRS STUDIES

Public affairs studies play an important role in the management of a PAO. Studies of this type range from preparing cost estimates for complete production and distribution of a ship or station newspaper to a comprehensive case study involving a major accident or disaster. A qual for a senior JO states that you should be able to prepare a community relations study with recommendations to improve weak areas.

PA studies are research projects normally undertaken to develop information on a subject or to solve a problem, and they contain appropriate conclusions and recommendations.

When preparing a study for your superior, you must gather all available information relative to the problem, separate facts from opinions, conduct an objective analysis and evaluation of the situation, and determine the best solution to the problem.

The study should be objective. Conclusions should be drawn from a careful and methodical analysis of advantages and disadvantages of the various alternate solutions after a thorough examination of all pertinent facts.

The principles of good writing should be followed in preparing a study. The study should discuss only one subject. The subject of the study should be examined from every point of view, and all aspects should be analyzed in a logical sequence which will permit the superior to follow the line of reasoning. The more significant parts of the study should be emphasized through careful choice of language and length of presentation.

The body of the study, exclusive of the enclosures, normally should be no longer than the equivalent of three (preferably two) single-spaced, typewritten pages. The body of the study contains only the six basic elements of the study:

- PROBLEM
- ASSUMPTION(S)
- FACTS BEARING ON THE PROBLEM
- DISCUSSION
- CONCLUSION(S)
- RECOMMENDATION(S)

Enclosures, including alternate opinions (nonconcurrences), and considerations from nonconcurrences, are additional elements that are often found in the study, but they are not part of the body. They are used as the nature, the complexity, and the conclusions of the study warrant.

The Problem

This is a concise statement of what is to be accomplished. It is not worded as a question. Rather, it is stated in the form of a task and as an infinitive phrase. For example, "To determine the practicability of, to develop procedures for, to make recommendations relative to..."

Assumptions

Frequently, in spite of your best efforts in researching a subject, you will find that gaps exist in the factual information required to make the study possible. When this occurs, you consider those conditions which must be met if the reasoning of the study is to have validity. These conditions are then stated positively as assumptions. Assumptions determine the limits within which the problem will be solved.

Three common faults that inexperienced study writers frequently have in regard to assumptions are: (1) they use too many, (2) they confuse them with the facts bearing on the problem, and (3) they try to use them as crutches or as shortcuts.

Four rules to follow in regard to assumptions are as follows:

- Make assumptions only when they are absolutely necessary to bridge gaps in essential information that cannot be obtained after diligent research.
- Be certain the assumptions are realistic and not more platitudes or wishful thinking.
- State assumptions positively, using the word "will." For example, "The status quo will be maintained in Southeast Asia for the next two years." "The existence of the H-bomb and ICBM's will not prevent the outbreak of small wars and local conflicts."
- Ask yourself if your conclusions would be valid if one of the assumptions did not hold. If yes, then eliminate the assumption; it is not a requirement that must be met.

Facts Bearing on the Problem

In listing the facts, make certain that facts only are stated and only those facts which have a direct bearing. They must be indisputable—not opinions, speculations, conjectures, probable eventualities or conclusions. The facts should be brief and arranged in a sequence which lends itself to logical development in the discussion which follows. Definitions essential for proper treatment of the subject are also listed in this paragraph. As an aid in limiting the length of the study, most of the detailed facts can be placed in enclosures to the study and only a summary placed in the body.

The most common error is to include obvious conclusions in this paragraph. Check any statement before you place it among the facts. Remember, improper wording might make the statement a conclusion.

Discussion

Since your conclusions and recommendations are based on the discussion, it is obvious that the heart of the study is the discussion. Your case rests on how lucidly you have written it.

In the discussion the author thoroughly explores possible solutions to the problem in the light of the assumptions and the facts bearing on the problem. The length of the discussion depends upon the nature of the problem and the needs and desires of the command.

When a study treats a complex subject requiring an extensive discussion, a digest of the discussion will be presented in the body of the study and the complete discussion will be submitted as an enclosure. The digest should mention briefly every important solution you tested. It should explain why you rejected the ones you did and why you accepted the one you did.

Conclusions

The next paragraph of the study consists of statements of the results derived from a reasoned judgment of the effects and implications of the essential facts. The conclusions are actually a brief statement of the best solution of the problem. New material, argumentation, and alternate lines of action are precluded from this section. The solution must meet the tests of suitability, feasibility, and acceptability.

Recommendations

The final paragraph of the study consists of a complete, concise, and clear-cut statement of the action required to put into effect the solution that has been reached.

Enclosures

Each enclosure should be clearly identified by a subject-matter title and by an enclosure number. If there are many enclosures, index tabs and a tabulation of contents are helpful.

The discussion section of the study is the one most likely to be provided with supporting enclosures. The discussion that appears in the body of the study is usually restricted to about one single-spaced typewritten page, yet the thorough exploration of a complex problem usually requires much more space and is submitted as an enclosure. Charts, computations, diagrams, plans, concepts, and discussions of special topics may also appear as separate enclosures supporting the discussion section.

Enclosures may be further broken down into annexes, appendices and tabs. It is preferable to number the enclosures with arabic numerals, annexes with capital letters and appendices with Roman numerals. For example: Enclosure (1), Annex A, Appendix I, Tab A.

The following chapter of this manual contains guidance on the preparation of community relations surveys or studies. It also discusses the preparation of an analysis of local community organizations and associations.

PUBLIC AFFAIRS REPORTS

All public affairs offices are required by NAVSO P-1035 to make periodic reports on matters of interest. Some reports go to the fleet, force, district, or type commander. Others are required by CHINFO. There are a few reports scheduled by month, quarter, semiannually, and annually. Most all special events require some type of report, even if it's only for the command's records. Appendix IX contains an "after action report" on the results of the CIB operation detailed in Appendix III of this manual.

Article A-4701 of NAVSO P-1035 provides a checklist of over 50 reports related to public affairs matters. Sample forms or descriptions of each will be found in the sections referenced in this article. Make sure you are familiar with this checklist.

PERSONAL PUBLIC RELATIONS

A senior JO in the public affairs field probably meets a greater variety of people in his work than any other enlisted man in any other rate in the Navy. In a way, people are your business. Everything you do is designed to promote better understanding between people—both in the Navy and outside the Navy.

It is obvious that if you can't get along with people, you will have a difficult—if not impossible—job on your hands. You can't very well promote better understanding between people if you antagonize them with uncalled for personal opinions and thoughtless actions.

The exact formula for personal public relations cannot be blue-printed. You should learn to exercise a little self-control and common sense when dealing with your men or with the public. There is nothing worse than a petty officer who airs his gripes and petty grievences in front of his men. There is nothing worse than a JO who acts as though it were a great effort to devote a little of his time to help somebody with a problem.

Among the most common mistakes which most people make in their dealings with other people are these.

- Attempting to set up your own standards of right and wrong.
- Trying to measure the enjoyment of others by your own.
- Expecting uniformity of opinions in the world.
- Failing to make allowances for the inexperience of others.
- Endeavoring to mold all dispositions alike.
- Refusing to yield on unimportant trifles.
- Worrying yourself and others about things that can't be remedied.
- Failing to help everybody wherever, however, and whenever you can.
- Believing only what your finite mind can grasp.
- Not making allowances for the weakness of others.

These 10 mistakes are a negative guide to positive conduct. If you can learn to recognize these faults in your personality and make an honest effort to overcome them, you will find that it becomes a lot easier to get along with people. If you can get people to like you instead of merely tolerating you because of your position or rating, you will also find that your job in Navy public affairs will become much easier.

"There is no more valuable subordinate," one of our nation's great leaders once said, "than the man to whom you can give a piece of work and then forget it, in the confident expectation that the next time it is brought to your attention, it will come in the form of a report that the thing has been done. When the self-reliant quality is joined with professional ability, loyalty, and common sense, the result is a man whom you can trust."

Although there are many qualities a good JO must have, self-reliance certainly ranks as one of the most important if a senior JO is to be the trusted assistant and office manager to the public affairs officer. Demonstrate self-reliance—it is especially important in Navy public affairs office management. There are numerous situations in which you will find yourself on your own. When a problem arises, you have to solve it by yourself. You won't have the time to seek the advice or approval of the PAO or some other officer. You will have to make your own decisions, relying entirely on your own judgment. A self-reliant JO is one who can adapt himself to any situation. If unforeseen circumstances develop, you must use your own initiative and imagination to get the job done.

Armed with a knowledge of the tools of communication and of the PA problems of the command, and using a large measure of common sense in concert with the management techniques discussed in this chapter, you should be able to administer a public affairs office in a professional manner. Insist that every project and piece of correspondence that leaves the office be professional in content and in appearance. That means letter perfect copy, professionally assembled project folders, news clips that are professionally mounted and identified, and of course, high quality news releases and photographs. Output is judged by the media, by the officer in command and his staff, and by other professionals on the quality of what PA personnel produce and not on what they say they can produce. Professional standards are hard to maintain, but are essential to maintaining the professional integrity of an office.

CHAPTER 4

COMMUNITY RELATIONS AND SPECIAL EVENTS

Community relations was defined in Journalist 3 & 2 as all contacts, whether official or private, between the command, individual members of the command, and the local community. This is a good definition. It frankly recognizes that while the Navy Department may concern itself with national policy and public affairs on a national level, real public relations is done in the community. People live, work, form their opinions on issues that concern them, and vote in local communities. In other words, national opinions and the ground swells that eventually become the policies and actions of national government are formed at the local level.

People in the local community surrounding a Navy installation are not nearly as affected or concerned by national Navy news, which is an abstraction to them, as they are by those Navy news items and activities which affect them directly or more personally. The news element of proximity has a special value in the community relation situation. If a base is going to close down, a reduction in force of employees is placed in effect, or a decrease in business with local merchants is instituted—this will have a much more profound impact than something happening in Washington which has little or no local influence.

It is no secret that the Navy depends on public understanding of seapower. This is an important concept, really a national issue, and Navy news often takes the form of "national" publicity. But any story is national only in the sense that it appears in newspapers and on radio and TV newscasts all over the country on the same day. To the extent that it informs people and to the extent that it builds public support for the Navy, every story, every contact with the Navy is a local one. Public opinion is the opinion of people, the opinion of private individuals. National public opinion is nothing but the sum of these local opinions. And while public opinion can be added up and evaluated on the national level, it is made in local communities by the people.

We have said before that an outfit has to be good before it can have good public relations. With respect to community relations planning, good behavior includes establishment of a policy that the command not only will do nothing harmful to its community neighbors but also that it will go out of its way to build good relations with them.

Establishing such a policy, of course, is the skipper's job. Unless you are a public affairs assistant acting as the command PAO, you are not likely to get into formulating community relations policy. However, it's essential that you understand the importance of this type of policy and that you plug the importance of community relations every chance you get. For everything about the base, from the driving habits of official and unofficial Navy drivers and the liberty habits of the crew to the appearance of the gate sentries, smoke control, and the flight patterns of low-flying aircraft, has direct bearing on community relations. In the long run these things probably are more important than news releases and the parade unit your outfit furnishes on the Fourth of July.

Every officer in command is responsible for integrating his command into the civic activity of the neighboring community. The days when military and civilian communities were insulated, if not isolated, from each other by a distance of several miles are past. Each can no longer afford to operate as a more-or-less closed community without considering the mutual effects. Normally, the military officer in command delegates the authority for planning and maintaining an effective community relations program to his public affairs officer, but he cannot delegate his responsibility for ensuring that the program is sound and effective. The officer in command must exert personal interest and participation in community relations matters.

Community relations, internal relations, and media relations are all inextricably intertwined. Each of these segments supports each other. For example, good community relations is very important to the morale of our naval personnel (internal relations). A hostile community, or one where liaison is not very good, can make it hard for Navy people to obtain off-base housing, local credit, and other amenities which are important morale considerations.

Chapter 22 of Journalist 3 and 2 introduced you to the basics of a community relations program and described some of the planned activities which the Navy uses to carry out these programs.

The first part of the chapter you are now studying is devoted to a survey of some techniques that can be used in developing a positive, planned, community relations program for a ship or station. The second part discusses the duties of the senior JO in connection with special events.

WHAT IS COMMUNITY RELATIONS?

It is often stated that community relations is "public relations at the local level," or that it is "living right and telling about it." It has also been simply explained as nothing more or less than having and keeping friends in the community.

These statements get to the heart of community relations, but they are over-simplified definitions when the vital mission of community relations is analyzed clearly.

To paraphase the Public Relations News definition of public relations:

"Community relations is the command function which evaluates public attitudes, identifies the mission of a military organization with the public interest, and executes a program of action to earn public understanding and acceptance."

Like public relations, community relations is something an organization has whether this fact is recognized or not. Unlike public relations, community relations is usually limited to the local area.

WHY COMMUNITY RELATIONS?

Business organizations give attention to their community relations for good reason. Organizations can exist and make a profit only as long as the public allows them to exist. The idea, once prevalent in American free enterprise, that the sole purpose of business was to make a profit and that its responsibility was only to its official family has diminished to a great degree. It has fast given way to the realization that there is also a responsibility to the community in which the organization is located, and that it is advisable for the organization to meet this responsibility of its own free will.

While there is not universal agreement on the specific benefits to be gained, organizations conducting planned programs cite many tangible and intangible benefits from their community relations efforts. A Bureau of National Affairs survey found that the benefits mentioned most often were better recruiting, improved employee relations, increased sales, and community goodwill.

Community relations literature reflects general agreement that effective community relations programs make it easier to hire the better workers in a community, help to obtain more confidence in local plant management from communities, and provide better understanding between the organization and local officials.

Benefits from good community relations do not come automatically. In fact, many organizations that are fine employers and outstanding corporate citizens fail to realize the rewards to which their virtues entitle them. They miss the payoff because they fail to tell about it.

Communicating to key publics the benefits derived from sound community relations further enhances an organization's overall program.

Attitude surveys reveal that community neighbors traditionally know little about companies in their towns and the important part played by each company in the civic programs of their towns.

Surveys also reveal that civilian companies rated favorably in their communities generally follow a three-point formula for effective community relations:

- Live right;
- Have a planned community relations program; and
- Tell employees about the program and tell the community about the company.

BENEFITS OF EFFECTIVE COMMUNITY RELATIONS

Many of the benefits civilian enterprise derives from planned community relations programs are equally desirable for military organizations. Military commands also need to enjoy a favorable position in the local community, strive for good employee relations, and seek cooperation and high esteem from the local population.

Military organizations should be concerned with community relations, because the business of the military is the people's business. Military organizations have a responsibility to report to the public on the conduct of military business. In a democratic nation, the individual citizen has a right to know how efficiently and to what purpose his Armed Forces are using his sons and daughters, his tax money and what the returns on his investment are in terms of personal and national security. The effectiveness of military operations depends upon public understanding, support and cooperation.

Too, like business organizations, military establishments have a moral obligation to take their place in the community as "corporate citizens," be good neighbors, and to demonstrate an awareness of community problems and a willingness to help out. Community relations programs are a proven means of developing "grass roots" understanding and support for our defense force.

The objective of the overall Department of Defense Community Relations Program is stated in DOD Directive 5410.18:

"To develop, improve and maintain the full understanding by the American people and our overseas allies and their support of the mission of the Department of Defense to defend the United States and the Free World; to demonstrate United States partnership with our allies in collective security; and to develop an awareness that United States military personnel are dedicated, highly trained individuals."

Community relations are authorized and encouraged within the Department of Defense for the following purposes, subject to operational requirements, the significance of the event or program in relation to other DOD programs, and cost considerations:

- Informing the public on the state of preparedness of the Department of Defense and to demonstrate United States partnership with allies. . . .
- Developing public understanding of and cooperation with the Department of Defense in its community relations programs.
- Promoting national security and stimulating patriotic spirit.
- Assisting recruiting and personnel procurement programs of the Armed Forces.

Within DOD, the Assistant Secretary of Defense (Public Affairs) is designated to act for and in behalf of the Secretary of Defense in planning and implementing the DOD Community Relations Program. Secretaries of the Military Departments, Commanders of Unified and Specified Commands, and the Directors of the Defense Agencies are responsible for effective community relations. Officers in Command at all levels are responsible for giving positive emphasis to the importance of good community relations in the execution of their mission.

Within the Office of the Assistant Secretary of Defense (Public Affairs), the Directorate of Community Relations is responsible for the overall planning, implementation, and coördination of community relations within the Defense Department. For Navy implementation of this program, and current CHINFO policy guidance, refer to Part B, NAVSO P-1035.

INGREDIENTS OF CR PROGRAMS

Among the main ingredients of a community relations program are publics, communication channels, and community relations projects designed to accomplish an organization's goals in the community.

PUBLICS

Collectively, a Navy command's public consists of many groups. Among the principal local publics a command should be concerned with are both internal and external publics. These publics can be sub-divided:

Internal Publics

Internal publics consist of:

- Active duty personnel
- Naval Reserve
- Naval Academy Midshipmen

- Military Auxiliary Organizations
- NROTC Midshipmen
- Fleet Reserve Association
- Retired Navy Personnel
- Navy League
- Career Civilian Employees
- Reserve Officers Associations
- Families of the above segments

External Publics

External publics consist of:

- The General Public
- Community Organizations—civic, trade, industrial, veterans, fraternal, youth, women's, religious, educational.
- The Congress
- Members of committees involved in Armed Service Matters.
- Alumni of the Armed Forces
- Key Governmental Officials
- Local officials of government, mass media, professional organizations, well known local business, and professional people.
- Elder statesmen

COMMUNICATION CHANNELS

The tools and techniques of public affairs offer almost as many ways of reaching community publics as there are publics. The "how-to-do-it" instruction for employing the various media and techniques are taught in the various departments at DINFOS, discussed in other chapters of this manual as well as JO 3/2, and Navy regulated by NAVSO P-1035. Numerous service publications and excellent civilian publications are available in public affairs offices and public libraries that give guidance in the use of communication tools.

It is important to use the right channels of communication to accomplish specific tasks or to reach specific publics. Otherwise, much of what a public affairs office does is wheel-spinning and unnecessary busy work. An individual can be reached by mail, telephone, or personal visit; members of an organization can be reached by letter to the head of the organization, an article in its publication, or a talk at a group meeting. To reach every key individual in an organization or public, it is sometimes advisable to plan a campaign with special events, publicity through newspapers, radio and TV announcements, bulletin boards, mailed announcements to key individuals and groups, and personal contact with community leaders.

CR PROJECTS AND ACTIVITIES

Community relations projects and activities provide occasions for or means of informing community publics about an organization and for demonstrating that an organization is a good neighbor.

Projects should not be selected just because they sound good or because other organizations have had success with them. Key considerations should be whether it seems suited to the particular organization and its community, and whether it appears that returns will justify the efforts and resources involved. A comprehensive description of various community relations projects and activities is presented in PART B (Community Relations) of NAVSO P-1035. Some may be incorporated into a command's program, while others may serve to stimulate ideas for fresh and worthwhile projects. Projects and events sponsored cooperatively by two or more organizations in a community can make a greater impact on community opinion and serve a very useful purpose in a community relations program.

DOD Directive 5410.19 specifies that, as appropriate, each command will form a community relations coordinating council, particularly in areas where two or more military installations of one or more Services are located.

Many military installations now have a formal community organization which coordinates community relations on a year round basis. These organizations are called community councils, military advisory committees, coordinating councils, or community relations councils. Whatever they happen to be titled, their function is the same. Their activities embrace every area of common interest between the two populations. A command can use this type of organization as a principal tool with which to fulfill its responsibilities for favorable public relations.

To be effective, the organization must include in its membership the key military, governmental, and civic leaders and meet regularly to resolve or plan for prevention of local problems. The public affairs officer and his staff must be thoroughly familiar with the command or unit as well as the local civilian community in order to provide sound recommendations to the officer in command.

U.S. Navy Public Affairs Regulations recommend the formation and participation in community relations coordinating councils or committees at the local level. This provides the officer in command with a tool to coordinate community relations on a year round basis.

TYPES OF CR PROGRAMS

Community relations programs can be placed into two general categories:

- Remedial
- Preventive

The REMEDIAL program is focused toward trying to restore sound community relations after a military neighbor arouses public antagonism and adverse public opinion that hampers mission accomplishment. It is usually born in crisis and is often costly in terms of resources. Remedial measures necessary to restore a balance in relations can often hamper mission accomplishment. An example of this might be the burdensome task of changing the traffic pattern for a naval air station after irate citizens have taken overt action against the installation. If within the operation of an effective community relations program the citizens of the local community had been informed that the aircraft noise was related to the unit's mission of defending the community and nation against its enemies, the mission hampering change of the traffic pattern might have been avoided.

The PREVENTIVE program is a planned effort to develop a continuing program of improved conduct and two-way communication with the community. It furnishes a blueprint to build an effective program of cooperation between the Naval installation and its nearby communities. The plan is usually based on the concept that the community must be informed about the naval installation, its mission, and its needs from the local community. It is also dependent upon what the naval installation—and particularly the public affairs staff—know about the community. You learn the essential facts about the community through surveys, interviews with leaders, and research of existing publications.

The remedial program is often referred to as the "firefighter" type, while the preventive program is referred to as the "fire prevention" program.

A PLANNED CR PROGRAM

Developing a planned community relations program is essentially a problem that the public affairs staff must solve. The Four-Step Public Affairs Cycle can be applied to the development of a community relations program for a typical Navy command. The sequence has four basic steps as discussed earlier in this manual:

- Factfinding
- Planning
- Communication
- Evaluation

Cutlip and Center believe that "each of these steps is as important as the others" and that "each one is vital to an effective program." "Too often there is too little planning, and too much publicity. Emphasis on factfinding and planning largely distinguishes community relations from publicity." When planning a community relations program, you should review Cutlip and Center, Effective Public Relations, third edition, chapters 7 through 11 and chapter 15.

STEP ONE—FACTFINDING

The scope and content of a planned community relations program requires a great deal of factfinding before the program is committed to writing. Facts that should be determined and analyzed include:

- Community relations requirements related to mission accomplishment.
- Command interest and support for community relations.
- Community needs of the naval installation.
- Community power structure.
- Community attitudes toward, and knowledge of, the local military populace.
- Community survey and analysis.
- Community organizations.
- Local customs, traditions and culture.
- Mutual problems and interests.
- Past and present naval community relations program.

CR Requirements

The requirements can only be determined after you know and become familiar with the mission and organization of your command. If these requirements do not exist, it is your responsibility to determine them. If they do exist, it is equally important that they reflect current requirements. Staff meetings, histories, permanent records and files—particularly those in the public affairs office—and interviews with key military officers are prime sources for this information.

Full public understanding and cooperation is essential to mission accomplishment. You should identify possible sources of problems of obstructions to effective community relations and gather the essential facts related to preventing these situations from becoming community relations problems.

Aircraft noise, reckless driving, misunderstandings in labor relations, contamination of civilian communities, disorderly behavior, and apparent disregard for the health and welfare of local citizens are recurring problems in naval community relations. To overlook these and other potential community relations problems is to risk unfavorable publicity, possible congressional action, anti-military demonstrations and strikes, and a hostile relationship with the community.

Command Interest And Support

Command interest and support for community relations should be sought out early in the relationship between an officer in command and his public affairs staff. If the officer in command does not voluntarily reveal his philosophy and willingness to commit resources the public affairs office should, on its own initiative, survey the needs of the command and prepare recommendations for a community relations program. Ideally, there should be a policy statement and an outline of general objectives signed by the officer in command and addressed to key staff members and commanding officers of subordinate units.

Community Needs Of Navy

In addition to broad public understanding and cooperation essential to mission accomplishment, there are specific needs of the Navy that are affected by community relations. Housing, religious activities, educational and cultural activities, recreational and entertainment activities, and the community hospitality program are some specific needs of individuals of a naval command. Each of the specific needs should be surveyed and analyzed in planning the community relations program.

Adequate and reasonably priced housing for naval personnel and their dependents is considered the most important need in a normal Navy community relationship because it is so important to high morale among both naval and civilian personnel.

The Community Power Structure

Every community has leaders who play a dominant role in shaping community opinions and determining what community activities take place. Those leaders comprise the power structure. The public affairs people must identify this power structure and consider these individuals in planning and implementing the community relations program.

The formal political power structure is easily determined. It is made up of elected or appointed officials, the men who supervise and execute the will of the community through the official machinery of government.

The informal power structure, however, is another matter. It consists of those who wield influence in an informal or social manner.

There are three types of leaders in the social, or informal power structure:

- Decision Makers
- Influentials
- Opinion Leaders

The decision makers and influentials comprise a minute portion of the public, perhaps as little as one percent, but the success of any community endeavor is dependent upon the general approval and cooperation of those two groups. They come from the business and political spheres of the community.

Decision makers exert their influence and determine community policies in many ways. Whether the decision making is done through formal political or civic organizations, or in a more subtle manner, members of the same relatively small group often emerge in positions of influence in most or all of the important publics within the community. Personal observation at community meetings, careful analysis of local news stories and background information from trusted, well-informed individuals such as newsmen are sources for facts to identify decision makers.

Influentials, who generally exert their influence sub rosa rather than at public gatherings, give advice to decision makers but make few actual decisions themselves. Their power is subtle, but they may be identified by reputation. Their identity can best be learned from personal observation and trusted sources in the community.

Opinion leaders may be members of any economic or social class. There are numerous theories as to who is or who is not an opinion leader. However, it can be generally stated that they are found throughout all levels of the community and exert less influence and power than members of the first two groups. They operate in two directions. They provide a means for the decision makers to convey their policies and decisions to each economic and social class and serve as a source of information for the influentials and decision makers. Often they are ministers, heads of youth agencies, officials of parent-teacher associations, teachers, barbers, lawyers, doctors and bankers.

A good place to begin identifying the power structure is by researching the local newspaper morgue; county, city, or state official records; community history; leadership listings of local fraternal and civic groups; and the local library.

The status of development or economic conditions of a community help to determine who occupies power structure positions at a given time. A community with growing industrial base and a large flow of money might be dominated by bankers who can extend or refuse credit. A poorer community, dependent on state or federal aid to support its activities, might be dominated by politicians or persons with influence in the State or National Capitol. In certain areas, particularly New England and areas of the South, the power structure is determined largely through the "first families" who have inherited positions of power because of tradition.

Community's Opinion Of Military

In developing a planned community relations program, it is imperative to find out what the community knows and thinks about the organization, how its information is received, and how public opinion about the command and its servicemen is formed.

Since military installations seldom can conduct or contract for public opinion or attitude surveys, they may have to rely on other means to appraise community attitudes and knowledge. While there is no fully satisfactory substitute for the professionally constructed and conducted attitude survey, there are other economical but less effective means of getting much of the desired information.

Published materials such as records, reference books, bibliographies, syndicated research data published in newspapers and magazines, current periodicals, reports, publications of individual companies and of other Federal agencies, directories, newsletters, and catalogues are among the variety of sources of valuable information in this area of interest.

Periodic reviews of incoming and outgoing correspondence can identify community relations problems, as can spot checks on telephone courtesy of the experiences of personnel who are in frequent contact with the public. Formal and informal contacts by key officers and individuals on and off the job can also be used to gauge public opinion, knowledge, and attitudes.

Staff meetings and the inevitable grapevine can also be important internal sounding boards.

Special attention should be given to an appraisal of internal public attitudes toward the organization.

Community Survey And Analysis

In tailoring a community relations program to the local community, it is essential that a great deal of information be gathered and filed concerning the local community. Since facts about the community are required on a day-to-day basis in public affairs activities, it is advisable to collect the facts gathered in the survey into a Community Survey File (briefly discussed in chapters 22 and 24 of JO 3&2). This file should be maintained as up-to-date as possible by the public affairs staff. It should contain facts on local channels of communication; civic, economic, social, educational and religious organizations; local customs, traditions and mores; and detailed facts about the geography, manpower, industrial capacity, housing, facilities, and services existing in the community. In overseas areas, this survey should be developed in close consultation with representatives of the Department of State, the

United States Information Service, and other members of the U.S. Country Team.

Since the community of a naval installation is generally thought to be the entire urban, suburban, and rural areas surrounding the installation within a radius of 50 miles, the scope of consideration for the survey should be limited to this area.

Before making a survey of this scope, it should be determined if other government or private agencies have completed similar surveys or analysis of the local community. If so, that survey may be easily modified to suit your Navy program. In seeking information of this type, it is advisable to ask local officials and leaders if they have recently provided similar information for a published survey. This will avoid a possible duplication of effort and inconvenience for the officials concerned.

A sample outline for making a community survey is published in Appendix VI of this manual. Briefly, the major topics include:

- The area (including geographical description, population, industrial, and historical data).
- Manpower (including labor market rating, source of labor supply, occupational classifications of workers, unemployment, skills in shortage category, area wage scales, requirements of defense industry, and other pertinent information).
- Industrial facilities (including facilities suited or adaptable for defense production and vacant factory space with production potential).
- Housing (including housing regulations, housing units, apartments, and sleeping rooms available; housing units contemplated; builders' building permits issued within past 12 months, and building capital; and finally, adequacy of housing).
- Other community facilities and services. Utilities, transportation, schools, hospitals, churches, doctors and dentists, fire and police protection, commercial service establishments, form of government, mass media, and the cost of living index.

Preparing A Community Analysis

After all essential information regarding the community has been collected, then and only is it practical to make an analysis of the community. At first the community survey may seem to be just a set of cold facts, but through analysis they come to life and fit together like pieces of a jigsaw puzzle. Each piece fits into the whole to make a complete picture. You must determine the significance of and synthesize these facts. In so doing, you will develop more and more insight into the true nature, needs, mutual interest, and opportunities for favorable community relationships.

The survey and analysis of the community is a constant effort and is fundamental to maintaining a sound community relations program. Once assembled, the community survey file provides a continuing ready source of information for speeches, news stories, special reports, exhibits, special events, and special projects. The local chamber of commerce can normally furnish valuable information for such a survey and practical guidance and assistance in setting up a community relations program. The two primary functions of the chamber of commerce are to promote the growth and to foster the prosperity of the community. The chamber is also an excellent source for brochures, maps, fact sheets, and other materials needed for a community relations program.

Since "telling" is a major part of community relations, it is necessary to determine effective ways to reach the various publics—to identify channels of communication with the community.

Communications techniques and media which can be employed in a community relations program are many and varied. Each medium has its special values, peculiarities, and limitations. It may not be possible, or even desirable, to use all available channels and techniques in a given community. The important thing is to identify the individual characteristics of local media and the techniques which would be most effective and the most economical to employ in reaching target publics.

Community Organizations

The community relations planner should gather facts about the voluntary organizations in the community, including their continuing objectives, leaders, membership, current projects, and areas of mutual interest. These basic facts will help determine a basis for a tie-in arrangement and cooperative projects with these organizations. The importance of group membership on individual attitudes and behavior should be carefully weighed in planning efforts to reach key publics through their voluntary organizations.

Local organizations are a major outlet for the speakers bureau (see chapter 5 of this manual). Most groups meet at least monthly, some as often as every week. Most offer opportunities for speakers and some for showing of motion pictures or other kinds of visual presentations. A partial analysis of organizations which may be found in military communities is included in Appendix VII of this manual.

Customs, Traditions and Culture

The communities of naval installations vary considerably in local customs, traditions, and culture. It is sometimes this variance that causes the failure of a military community relations program or special event. You must be aware of local customs, traditions, and culture before you plan any activity involving the community. Acceptance of the Navy and of newcomers; information on local holidays; taboos; peculiarities of local dress; social activity—particularly the various levels of society; and public interest in education, libraries, museums, art, and music should be determined. While a Sunday open house at your command may be completely acceptable in the Southwestern United States, it would perhaps antagonize relations in certain small communities in the East and South. But customs, traditions, and culture are equally important as opportunities and channels of communication to reach key publics in the community. As pointed out in Chapter 2, individuals are usually tuned to the frequencies transmitting messages related to their personal mental set or awareness of the world around them.

Mutual Problems And Interests

Cutlip and Center suggest that before the thought leaders or the community at large can be motivated to act, there must be an understanding of the mutual interests. Every community knows what it wants for its well-being, what it expects each organization to contribute, and how it measures contributions. Here are ten opportunities for mutual interest between the Navy and the community:

- Commercial property
- Support of religion
- Full employment
- Adequate schools
- Law and order
- Area growth and development
- Adequate and low cost housing and utilities
- Varied recreational and cultural opportunities
- Individual and public welfare
- Health and sanitation

As a starting point, it may be well for the public affairs staff to consider each of these areas of mutual problems and interest. For instance:

- What is the economic impact of the Navy on the local community? Is the public aware of this?
- Have plans and agreements been worked out between the Navy and local officials on mutual aid in the event of natural disaster, aircraft of explosive accidents, epidemics of sickness or disease?
- How much cooperation is there between local civilian law enforcement agencies and Navy law enforcement and security organizations?
- Does the community provide adequate schools and cultural activities? It the community aware of the educational and cultural needs of the Navy?
- Does the community know how much the Navy spends in the local area for services and supplies? Are things purchased elsewhere that might be obtained locally?
- Is the public aware of the contributions by Naval personnel of funds and services to local charities and service organizations? Do the Navymen know what services are provided them?
- Does the command contribute to local health and sanitation problems?
- Do the local citizens know how much effort is made by the Navy to strengthen local health and sanitation?

Past and Present CR Activities

It is rare for a public affairs staff to have the opportunity to start fresh and build a command community relations program from the ground up. Like our personal heritage most PAO's and officers in command inherit a community relations program from their predecessors, both their own installation's and other Service organizations in the community.

The local stereotype of the Navy can be greatly affected by the previous community relations programs or by a complete lack of contact between the Navy and local community.

If the organization and the Navy are not new to a community, the public affairs staff must determine the current status of community relations programs and attempt to evaluate community relations effort. One of the first steps is to become acquainted with the public affairs staffs of other military and Federal organizations in the area. An analysis of the data collected in the community survey can reveal considerable information about previous community relations programs. Informal discussions with appropriate local newsmen and chamber of commerce officials can reveal a great deal about previous programs and the lessons learned from them. If a community council exists, the members and records of the council will offer valuable information.

Defining the Problem

Once the factfinding and analysis is completed, you are prepared to determine the key community relations problems of the command. When the problems have been defined, the solutions must be provided and decisions made to prevent or correct them. After the problems have been clearly stated, you are ready to develop a plan of action. Some of the problems can be remedied without conducting a full-blown community relations effort. This is done by referring obvious and easily correctable problems to the proper representatives or by setting up committees to cope with each area of interest. Their recommendations may be carried out directly by the community council or through the organizations concerned. Some problems caused by a considerable lack of understanding in the community of the mission and contributions of the military to the local community may require special plans of action. These plans are integrated into the overall community relations program. A community relations program requires long-range or strategic planning which in turn will require short-range or tactical plans to accomplish the objectives of the long-term plans. All must be interrelated.

STEP TWO—PLANNING

You begin with a draft of the proposed community relations program, including a statement of objectives and a tentative schedule of projects and activities. It should contain a statement of policy and general philosophy, using such guidelines as the public affairs officer, officer in command and higher authority may provide. The basic statement should also spell out specific delegations of authority for community relations activities. This will provide a frame of reference for the listing of objectives—long-range and short-range—and a blueprint for operations.

Working from the general proposal, and considering the program objectives along with the facts gathered in the survey and analysis, you should plot ways and means of attaining community relations goals.

With respect to each community relations objective spelled out in the program, the following questions should be considered:

- Which publics are involved?
- What guidelines and directives must be complied with?
- What projects or activities can contribute to the attainment of the goal?

Cutlip and Center believe that every community relations project or activity must be measured against its contributions to organizational goals. The Dupont Company follows a checklist which measures each project with an "analysis" formula:

- What is the objective this project is designed to gain or approach?
- Is the objective sound and desirable?
- Are there collateral advantages?
- Is the project feasible?
- Can it be done with existing personnel?
- Does it involve cooperation outside the department?
- Is it counter to sound public relations policy?
- Is it counter to company policy?
- Is the expense too high in relation to possible gain?
- Can it embarrass sales, production, research?
- Where is the money coming from?
- What are the penalties of failure?
- Why do it now?
- Why do it that way?
- Who approved the project?
- Who must be informed?

Obviously, every command cannot afford a full-blown community relations program. Others may find it necessary to develop a phased program, beginning with a few key program elements and adding others on a scheduled basis. Experts believe that the basic elements that a command begin with are:

- An effective ship or station newspaper.
- A speaker's bureau.
- Correspondence with opinion leaders and decision makers.
- Personal contact and social activity between the officer in command, the public affairs officer and his staff, the key opinion leaders, and decision makers of the community.

The integration of news releases and military produced radio and TV programs within the community relations program is also worthy of consideration. Oftentimes, proper use of these tools can help to bring knowledge of a military command, its activities, and its personalities to the attention of the local populations of neighboring communities.

STEP THREE—COMMUNICATION

The third step requires the public affairs staff to explain and dramatize the chosen course for a community relations program to all those who may be affected and whose support is essential.

Once the proposed plan has been drafted, it should be fully coordinated within the originating organization and given a preliminary review by the chief of staff or executive officer of the organization. Key staff officers should be made aware of the proposal and have an opportunity to express their views. For this reason, the public affairs officer makes certain that the basic plan is sound both from a public relations point of view and as completed staff work. Otherwise, the plan which requires expenditure of resources that might be put to other use by other staff agencies may never get off the ground.

A conference or series of conferences attended by key staff representatives sometimes helps to develop understanding and acceptance of a program, identify problems and omissions, and give people in the chain of command a sense of satisfaction in having helped to develop the program. The proposal, as modified by staff contributions, should then be presented to the commander for approval.

The plan should provide that, once officially adopted, all members of the organization be made aware of it. Community relations is a team effort in which many individuals must play a part. Basic information given should include why the officer in command is concerned about community relations, what policy has been adopted, what projects are planned, what participation is desired, and why and how members of the command can benefit. Some commands have used a theme, such as "Partners in Progress," to convey to all members of the organization their relationship to the program and the community.

Individuals and agencies responsible for specific projects and activities must be informed of their responsibility. Information must also be transmitted concerning deadlines, counseling and assistance for those participating in the program, the system for review and evaluation of the projects and program, and how recommendations for changes in objectives, new projects, and so forth may be made.

The amount and kinds of information an organization should disseminate to its publics will vary. In a community relations program there should be provision to inform everyone in the community about the mission and achievements of the organization, its personnel needs, career opportunities, notable individual achievements, significant changes of key personnel, and safety and economy achievements.

If the survey and analysis of the community has been adequate, the public affairs staff should be aware of the right channels of communication to accomplish specific tasks or reach specific publics.

The average naval activity has many possibilities for interesting news stories which would contribute to improved community relations.

Here are just a few possible community relations subjects for timely local communication with the public:

- Changes in mission or program.
- Attainment of significant goals.
- Decreases or increases in workload.
- Introduction of new methods or devices to increase productivity or effect economy. Zero defects is an example.
- Plans to hire more people or need to reduce force.
- Important changes in organization.
- Appointments to key positions.

- Retirements.
- Speeches or other public statements by people.
- Plans for new facilities or closing of existing facilities.
- Achievements of military personnel and civilian employees.
- Results of incentive awards program.
- Special events such as awards ceremonies, open house, dedications, launchings, christenings, commissionings, anniversaries, tours, guest cruises, exhibits, demonstrations, and so forth.

When preparing news releases, speeches, special events, displays, or other vehicles to be used to communicate with the internal and external publics on behalf of a command's community relations program, use the skills in communication discussed throughout Journalist 3 & 2, (particularly chapters 3 and 4), chapter 5 of this manual, as well as the "Special Events" section of this chapter. If you disregard or improperly use the facts gathered in the community survey when designing community relations communications, the efforts may result in mere publicity and no significant contribution to the program.

STEP FOUR—EVALUATION

The final step is the evaluation of the results of the community relations program and the effectiveness of techniques used. You use this step to answer the questions: How did it go? Would it have been better if something else had been tried? This fourth step leads back to the first step, since it is rare that a community relations program ends abruptly once it has been set in motion.

In addition to measuring the bits and pieces of the community relations program, the overall program should be reviewed and results measured against the objectives determined in the second step. The end of a calendar year is often a significant opportunity for a public affairs staff to prepare an evaluation of its mission accomplishment. Some organizations publish a narrative history, documented with examples of significant public affairs activity. This type of analysis serves at least two purposes. It provides the public affairs office the opportunity to analyze public affairs efforts and determine the lessons learned for future reference. It serves as a vehicle to inform the key staff agencies, subordinate units, and commander of the significant accomplishments of the public affairs office during the previous year. If the analysis is to be used for critical evaluation of lessons learned, the sensitive elements of the study should be maintained for office use only, since their release could seriously impede the organization's relations with the public.

Article A-7204 of NAVSO P-1035 provides a general community relations check-list. This list, or a modified version of it, can be used to evaluate periodically a local command community relations program.

PLANNING THE SPECIAL EVENT

A special event is an event that is staged or conducted to dramatize a fact or convey a message to a public. This is an important definition, and one that you should learn.

Special events are news of a special type. A special event is not just a fact. It is a definite event, planned and controlled. Special events, then, are PLANNED NEWS, news that is planned to achieve increased public understanding and support for a command, the Navy, and the Department of Defense.

For example, take the launching of the first Polaris submarine. This could have been done with the utmost secrecy in order to hide the Navy's new capability from a potential enemy. Or it could have been done in a matter-of-fact manner whenever the process of construction had reached the proper moment for floating the new boat. Either method would have been efficient. Why was the USS George Washington sponsored by the wife of the President of the United States and launched with waving flags, TV cameras, a band, and a wallop with the traditional bottle of champagne? Why didn't the Department of Defense adhere to complete secrecy or merely ignore the event?

Why bother with that type of event at all? The obvious reason is that the advantages of world-wide news media, reports and the pageantry of the event outweigh any disadvantages. The launching of the Washington clearly showed the world that the United States had added a lethal weapon to its defense force. And since the weapon, once operational, would have to be concealed in order to be effective, the special event served the essential purpose of proving that the weapon did exist. As a side effect, the launching also gave recognition to the men in the Navy, to industry specialists who designed

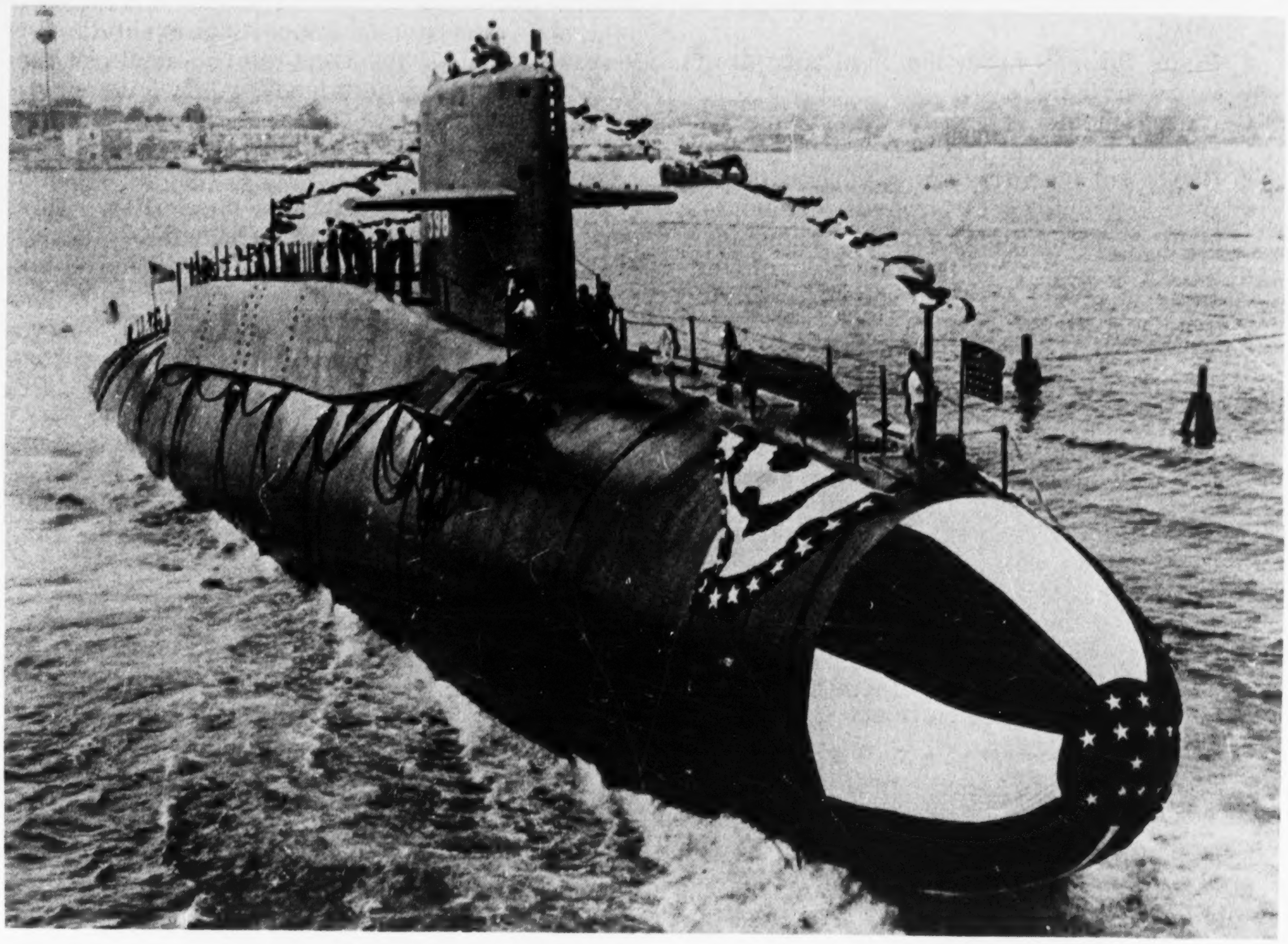


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Figure 4-1.—Launching of USS George Washington.

and engineered the Polaris system, and to the management and workers of the shipyard as well as all the associated contractors. It vividly dramatized the importance of seapower in a rapidly changing world and improved the morale of Navymen ashore and afloat. But its chief purpose was to make the deterrent effect of that weapons system a reality.

On a smaller scale, it is a special event when the captain awards a letter of commendation, presents a Good Conduct Medal, or when a 20-year chief if piped over the side to join the Fleet Reserve. The man's multiple would be just as high on the next advancement exam if the medal were sent to him through the guard mail, as long as the proper entry were made in his service record. And the chief's retainer won't go any further at the supermarket just because all hands turned out to see him off. In both cases the event is staged for its morale effect to reward good men for faithful service and to encourage others to serve as well.

TYPE OF SPECIAL EVENTS

Special events in which Navy participation is authorized and sanctioned include a multitude of happenings, all of which are described in detail in PA Regs (Part B unless otherwise specified):

- Parades.
- Fairs.
- Band concerts.

174.13

Figure 4-2.—Even an awards presentation requires a certain amount of planning.

- Celebration of Navy anniversaries, national holidays, and military observances.
- Fund-raising events.
- Meetings, conferences, and public appearances of naval personnel. (Chapter TWO, Section FOUR).
- Aircraft and parachutists flyovers, displays, and demonstrations.
- Open house, tours, and ship visits (see also Part C, Chapter TWO).
- Participation by athletes, teams, bands, color guards, and other Navy units in sports events.
- Navy speakers (see also Ch. 5 of this manual).
- Orientation and guest cruises in ships and aircraft.
- Exhibits.
- Navy art shows.
- Official honors and ceremonies such as VIP arrivals, ship launchings and commissionings, changes of command, award presentations, retirements, and dedications (Part C).
- Staging of Navy demonstrations.
- Official civil ceremonies such as inaugural parades for U.S. presidents and state governors.
- Ship visits to foreign ports.

The planning and execution of most of the above events are governed by complicated, technical DOD as well as Navy Department policy guidance. This policy is constantly changing. Make sure you have at your disposal and are familiar with all current rules and regulations referred to in the references cited above when engaged in special events activity. There are also many varied administrative procedures involved such as a detailed request form for Armed Forces participation in public events (see Article B-1304), reports, and records.

For example, flyovers by military aircraft at civilian public events may seem simple events to arrange. "It's just a few planes buzzing a field," might be your first thought. There's a bit more to it than that.

Civilian sponsors for military flyovers of off-base civic events must forward their request to the Department of Defense for consideration. While the various military services may approve flyovers on military installations, ASD(PA) is the only authority for approving flyovers in the public domain.

There have been past occasions when off-base flyovers were promised or flown in violation of current directives. Additionally, the military services have varied in their interpretations of who may approve flyovers.

This lack of common interpretation has led to inconsistent responses to civilian sponsors, resulting in embarrassment to the Defense Department. Violations have involved participation in events that did not meet the basic criteria outlined in PA Regs (B-2504), were more than regional in interest, or involved more than one service. The occasions or events for which flyovers can be approved by DOD are clearly defined in this article. Unlike other types of participation, insurance is not required and the sponsor has no financial obligation.

Public affairs people must be thoroughly familiar with all regulations before even discussing participation with a sponsor. The sponsor must not be left with the impression that the flyover is committed before he receives official approval from the military Department or DOD level.

To prevent misunderstandings, civilian sponsors should be provided with a copy of the request form (see B-1304 of PA Regs) when they request a flyover. The public affairs officer can forward the check-list through proper channels to CHINFO (01-330) or the sponsor may submit the request directly to the Office of the Assistant Secretary of Defense for Public Affairs. In either case, the request should be submitted to arrive in Washington 30 days before the event is scheduled.

The sponsor should be informed that his request must meet the basic criteria. Only under rare circumstances will DOD approve an exception to policy in the case of flyovers.

From the very beginning, any flying commitment must be planned and executed by the operations staff. No promises, commitments or arrangements which bear on the flight operations should be made without formal concurrence of the operational staff. This coordination, of course, is done by much higher authority than the public affairs staff.

The flyover or ground display of aircraft and related events have always been crowd-pleasers and an effective public affairs tool. But under-estimating the amount of coordination required and "skirting the book" can only lead to embarrassment for all concerned.

A Case Example

The Naval District Washington Public Affairs Office was confronted with several unique problems when it was directed to establish a command information bureau (CIB) to provide news releases about Navymen participating in the 1969 Presidential Inauguration.

A formal Navy Inaugural CIB had never operated before. While examples of other CIB plans were available, this one would involve unique problems for the news teams which were required to gather the information and shoot the photos for dissemination—a problem like the 1,700 participating Navymen who were scattered all over the city in various phases of the Inaugural festivities. And access to these men would be severely hampered by huge crowds, closed streets, last-minute position changes (sometimes several blocks), or enough FBI, Secret Service and police security lines to defend the city.

This CIB had to be organized from the ground up. Planning began in late November 1968. After several meetings of the PAO staff, tackling the aspects of this CIB, a Chief Journalist began putting the plan on paper. Working from NAVSO P-1035 (Article A-7203) and other CIB plan examples, the chief completed the plan just before Christmas.

A letter of instruction (LOI) was written and, with the CIB plan (see Appendix III of this manual) and a personnel assignment annex as enclosures, it was distributed 3 January to all Naval activities in the Naval District Washington.

MANPOWER.—While the CIB plan was being formulated, the public affairs officer began rounding up additional manpower to supplement his own staff. He required highly-trained and experienced personnel in the field of newswork and public relations due to the difficulties expected in on-scene coverage.

The PAO was able to obtain seven reservists for their two-weeks' active duty training. In addition, four area reservists, two active duty officers from CHINFO and a Navy-employed civilian volunteered to work during the period of heaviest coverage—over Inauguration weekend and the day of the ceremonies, 20 January.

Personnel on the PAO's regular staff were assigned to three offices. One JO and a PH operated full-time out of the CIB. Another PH/JO team remained in the District Public Affairs Office with the assistant PAO and a secretary to handle the usual work and to cover the district commandant's participation in the Inaugural.

In addition, a JO, a PH (TAD from another command) and a secretary were assigned to a sub-CIB, established in the Inaugural Committee's headquarters in downtown Washington in the office of the Military Publicity Committee. The PAO rotated among all three shops.

To obtain the desired coverage of Navy personnel, JO/PH teams were dispatched from the CIB to cover the Inaugural All-American Gala on 18 January, the Governors' Reception on 19 January, and the parade rehearsals.

On Inauguration Day, eight two-man teams were stationed at predetermined points in the parade staging and assembly areas, along the parade route, and, that night, at the Inaugural Ball. The use of two-man JO/PH teams worked well and is recommended for any CIB where an adequate number of personnel is available. In this case, the PAO's staff and the reservists, supplemented by volunteers, provided plenty of manpower. In all, there were 25 persons (11 active duty, 11 reservists, and three civilians) manning this CIB.

Any command forming a CIB should not overlook using reservists from the public affairs companies or PR-trained people from any reserve unit (see Part A, Chapter Six of NAVSO P-1035). Reserve PA companies have a wealth of experience and talent available. The senior member of the ACDUTRA reservists for this CIB had more than 20 years experience in the public relations field—including radio and television work.

Other reservists included the public relations manager of a large corporation, a public relations assistant for one of the largest retail chains in the world, and two who worked for the U.S. Information Agency.

EQUIPMENT.—Both the CIB and a photo lab in the same building were available for operation on a round-the-clock basis.

Adequate photographic coverage would not have been possible without the personal cameras of the men on the teams. The equipment on hand in the District's PA shop—and in most shops for that matter—is just not sufficient to put 16 photographers in the field. Advance preparations are a must to ensure enough photo equipment will be available.

One piece of equipment which proved invaluable to the CIB's successful operation was planned for well in advance. In early December the PAO and a reserve officer employed by the GAF Corporation arranged for the loan of an automatic print processor (GAF's Model 1207 Transflo processor). The CIB used it extensively, saving considerable time and manhours.

While other CIBs may not have such sophisticated equipment available (the machine costs $10,000), it is extremely important to have facilities for fast processing of film and prints to ensure timely news releases.

OPERATION.—Once the LOI with the CIB plan had been distributed, a telephone watch was set up at the CIB headquarters. Up to 13 January when the first reservists reported aboard, the CIB was manned only by a skeleton crew to enable the other public affairs personnel to continue their regular tasks.

The six-day period prior to Inauguration Day was devoted to scheduling assignments and processing of all releases obtainable in the pre-Inaugural phase. About 30 stock releases were prepared that required only insertion of a paragraph or two of individual copy.

An overall story on Navy Inaugural participation was prepared and distributed. It was picked up and used by the Associated Press. A photograph of Navymen in the massed flag section (all state flags) during parade rehearsal was used by the Washington Post.

The sub-CIB at Inaugural headquarters prepared all information on Navy units and key Navy personnel for the official Inaugural Parade Plan, covered the final press conference prior to the Inauguration and photographed Navy personnel working on the various committees at the Inaugural Headquarters.

In all Presidential Inauguration events, security is, of necessity tight—very tight. Obtaining the proper credentials to cover many of the events was practically impossible. But with a little ingenuity the PH/JO teams were able to overcome most obstacles. Wearing the Navy uniform helped in many cases.

By on-the-spot contacts and other means, the teams were about to cover nearly all events that involved Navy participation. At the Governor's Reception, for instance, the photo team contacted the Military Aides Committee representative, gained admission and photographed the governors with the Navy officers serving as their military aides and, in some cases, the Navyman driving for the governor.

At the Inaugural Ball, the Navy team arranged to have their names included on the admittance list with the Navy Band providing the music. Thus the team was able to cover all Navymen in attendance, in addition to the band's performance.

Another team used two seats in the bleachers along the parade route to photograph all parts of the Inaugural Parade that included Navymen.

In all, the CIB distributed nearly 1,200 news releases (about 500 with photos) on Navy units and individual Navymen participating in the Inaugural. These went to news media ranging from TV networks, national news magazines, and major metropolitan newspapers, to home town weeklies, Navy newspapers, and ethnic publications.

PINPOINTING THE PUBLIC

Special events inform or educate the publics at which they are aimed, and they help to cement community relationships. They call attention to new developments, new programs, anything that is new and significant in the Navy. Most important of all, special events should be used to emphasize themes in support of community relations objectives.

A special event should be aimed at one or more specific audiences or publics. These may include the internal public, the community, regional, national or international audiences, or special publics.

The Internal Public

Navy personnel and their dependents or civilian employees of the Navy should be kept up to date when possible. Events aimed at internal audiences include family cruises; ceremonies opening new facilities on a base, such as a new Navy exchange, recreation buildings or barracks; athletic events; and most award ceremonies.

The Community

Participation in local celebrations, assignments of speakers and marching units in the vicinity of the installation, open-house, most air shows, local exhibits and similar events are aimed at a community audience.

Regional, National Or International Audiences

A Navy exhibit at a state fair, well publicized launching and commissioning ceremonies, unveiling of new weapons, special demonstrations, allied exercises and operations, and other major events carry the Navy's message to audiences far removed from the event itself. In this sense Navy special events often play a part in the Cold War, demonstrating our capabilities and the firmness of our country's policies to our friends, potential enemies, and neutral nations.

Special Publics

Navy participation in professional or technicial meetings, assistance to youth groups such as Boy Scouts or Sea Cadets, and programs conducted for specific organizations such as the Navy League or veterans groups reach people with special interests, regardless of geographical distribution.

Practically every event affects more than one of these publics. It is a basic principle of public relations, however, that everything you do should be done for a specific purpose and with a specific audience in mind. For this reason, and because the rifle approach is almost always better than the shotgun, it is good to have specific publics in mind when you're planning a special event.

SPECIAL EVENTS POLICY

The Navy's policy regarding participation in special events is clearly stated in Part B, Chapter 2 of NAVSO P-1035. Broadly speaking, NAVSO P-1035 states that the Navy may participate in events sponsored by the local community or by national organizations when such participation will benefit mutually the Navy and the public; when participation can be arranged without interfering with operations or training; when the requested support is available within the command requesting it; and when the Navy support part will not benefit directly an individual or commercial concern. Article B-2103 of NAVSO P-1035, which implements DOD Instruction 5410.19 for the Navy, gives complete details of the conditions under which participation will be authorized and the level of command at which such participation authorization may be granted.

ARRANGING SPECIAL EVENTS

There are specific techniques that apply to each type of special event, and it would be impossible in a manual of this kind to say everything about all of them. There are, however, certain basic steps in planning and carrying out such events. The senior Journalist should know these basic procedures, for there are many tasks in virtually all phases of special event work which the public affairs officer may delegate to you. In a command where there is no full-time public affairs officer, a senior Journalist may be the only person with the knowledge and skills required to plan and execute successful special events. In this case you will be an important advisor to the project officer, the executive officer, or the skipper.

Objectives

The first step is to clarify the objectives of the event. Our definition states that special events are events staged to dramatize a fact or convey a message. If the event is actually staged primarily for this purpose (an open house, an exhibit, a parade, or an award ceremony) the objectives of the event dictate the details of planning. Within reasonable limits, items that conflict with these objectives can be changed or eliminated. If the event has been scheduled for some other purpose—as when a guest cruise is arranged to take advantage of a regularly scheduled training exercise or routine ship movement—operational considerations normally take precedence and public affairs plans must be built around them. Only when public affairs aspects are of major importance—as when a fleet exercise is being combined with a demonstration for high ranking officers or VIP civilians, or when an exercise overseas is planned partly as a demonstration for people of allied nations—are such operational plans likely to be modified in favor of PA objectives.

Such decisions, of course, are made at the highest levels, often on the staff of the commander-in-chief of a fleet. The Journalist is rarely concerned with them. On the more immediate level where the event is carried out, however, you will often find yourself involved in the detailed planning of special events. When this happens, you should ask, "Just what are we trying to accomplish?" Even small special events require detailed planning and time-consuming, hard work on the part of many members of the staff. Clarifying objectives early in the planning process ensures that this work is not wasted.

Planning

There is no single formula you can use to plan all special events. Certain guidelines can be followed, however, and the process is not too different from the planning process an operational commander goes through in analyzing his mission, estimating his tactical situation, making a command decision, and drawing up the directive to ensure that his forces carry out the mission.

The process starts by stating in broad terms what you are going to do and why. For examples:

- This ship will conduct a dependents' cruise on 4 July in order to increase dependents' understanding of our duties and thereby enhance morale.
- This station will hold open house on Armed Forces Day in order to increase public awareness of the importance of seapower and to further our community relations objectives.
- The captain will present Good Conduct Medals and advancement certificates after inspection Saturday morning in order to reward recipients and encourage others to achieve similar recognition.
- This ship will embark 10 Secretary of the Navy guests while enroute from San Francisco to Pearl Harbor in order to further the objectives of the Guest Cruise Program.
- A group of community leaders will be flown to the U.S. Naval Academy for an orientation visit in order to build support for recruiting efforts to induce outstanding young men

of the community to apply for academy admission.

Such statements as above will help you keep your eye on the target in later phases of planning. It will probably appear in an early paragraph of your planning directive if the event is big enough to require one.

Next, consider the facilities you have at your disposal. These may include ships, planes, and lesser hardware at a major event, portable items used in exhibits, and such live participants as speakers, marching units, bands, and color guards. Along with these "attractions," consider the working facilities you have at your disposal: the size and capacity of your own office; logistic support in the nature of guides, transportation, bleachers, brochures, and other printed matter; and the countless minor items that take time, talent and usually money to produce, but which are indispensable in a major special event.

It is only after you examine your event and its objectives in light of these available facilities that you are ready to decide just how much can be done and who will carry out what tasks.

At this point nothing is more important than attention to detail. An event of major proportions may be a miserable flop if only one detail is omitted from the basic plan. The results of a poorly staged public event might include adverse publicity on a local, national, or international scale.

Consider, for example, the embarrassment of Olympic Games officials in the following incident recounted from Coronet Magazine in November 1956: "The officials were embarrassed because in making plans some one had overlooked the details involving the entrance of the traditional torch bearer. When the famous Finnish miler, Paavo Nurmi, appeared at the gates of the Olympic stadium in Helsinki, he was denied entrance. His torch had been lit in Athens and passed by 15,000 other runners and finally to Nurmi at the stadium. At the end of the colorful pageantry and fanfare, Nurmi was scheduled to appear, but the police kept him standing in his track suit before the stadium gates. At last one of the dignitaries recognized the famous runner with the torch and gave him entrance."

It is equally embarrassing when plans fail to provide for clearance of visiting dignitaries into the VIP area, for delivery of brochures to the distribution point, for media parking, for properly briefed escorts, for advance clearance for media representatives to board boats or helicopters, or for any other essential details. All these things can be planned far more readily when the directive is being written than when left until the last minute. When a planning directive clearly outlines what is to be done and who is to do it, execution becomes easier.

Executing The Plan

The next step is EXECUTING THE PLAN. In the Operations Department, they call this step "supervising the planned action," and the operational planning manuals say that the best way to do this is to start with a good plan.

In a major event, it is important that someone be designated to coordinate public affairs matters and that he be relatively free of other duties. If the event involves operations, operational and public affairs planning should have been carried on together and the PA aspects covered in a public affairs annex to the operational directive. If the event is a major one ashore, one command directive probably will include all details, including public affairs, security, and logistics.

Evaluation

The fourth major step is to evaluate the event. This step is as important in public affairs as an exercise critique is in operations. The Journalist, with his media skills and public information know-how, is an ideal person to help the command and the public affairs officer evaluate special events. After each such event, before you get deeply involved in the next event, ask—and try to answer—a few questions. Did this event accomplish its objectives? If so, why; if not, why not? Did everyone know just what his duties were and carry them out properly? What, if anything, could have been done that wasn't done? What kind of media coverage did we get? Did this event help or hurt our media relations, our community relations, our internal relations? How can we do it better next year?

In a major event, it is appropriate for the coordinating command to request formal or informal reports from subordinate commands. It is always a good idea to check with participants, the photo lab, media people who covered the event, and anyone else who was concerned to find out what was well done and how things could have been made to run more smoothly.

Reports

Evaluation is quite useless when not put down on paper. So the final step is PREPARING REPORTS. This should always be done unless it is obviously not necessary. Your report may be nothing more complicated than a memo sending the skipper a clipping from the local paper or it may be a letter to higher authority enclosing copies of your plans, clippings, and photographs. In either case, the primary purpose of such reports is to show that has been accomplished and to submit recommendations for future events of a similar nature. Reports that do nothing but pat you on the back and tell your superiors what a wonderful job you did are generally worthless.

All required reports in connection with a particular special event is detailed in the appropriate sections of Part B, Chapter TWO of NAVSO P-1035. Also, check Article A-4701 of NAVSO P-1035 (Check-list of reports required on public affairs matters).

Special Events Check-List

Appendix VIII of this manual contains an excellent general special events check-list adapted from PA Regs. It is recommended that the entire contents be studied before use on specific occasions. After study, you may prepare your own check-list, using pertinent items and adding others of your own choosing.

CEREMONY PREPARATIONS

Let us go back a few pages to that awards ceremony where the skipper is going to pin a Good Conduct Medal to someone's chest. We will assume there are five petty officers receiving various awards: two Good Conduct Medals, one advancement to first class, one appointment to chief, and one letter of appreciation to a chief transferring to the Fleet Reserve. The captain wants to present these awards and promotion certificates Saturday morning after inspection. The public affairs officer is on TAD and you are responsible for coverage, plus any "arranging" that the event requires.

This is a very simple event. The crew will be paraded at quarters. Maybe you have a band. If you're ashore and have a bit of room, all hands may pass in review as part of the ceremony. You probably have a small platform and you'll need a public address system.

What are your objectives? The captain wants to praise these petty officers publicly by rewarding them for good service and to encourage the non-rated men in the crew to work for advancement. This means that your plans should ensure:

- That the skipper makes each award individually and speaks to each man.
- That all hands can hear, and if possible see what is going on.
- That the event is covered by the ship or station newspaper.
- That releases are made to home town media.

This is easy. You send one of your junior JO's to the personnel office for the names and locations of the men concerned. He then gets basic home town data on each one, supplementing this with an interview to make sure he doesn't miss any good feature material. If you get this information beforehand, there is nothing to prevent you from preparing your story material Friday afternoon. Then if all goes according to schedule, you can put the releases into the mail Saturday noon instead of leaving them till Monday or having to work on the weekend.

Go over the plans for the event with the exec or the personnel officer, or perhaps the skipper himself. Make sure the men to be honored have a place to stand during the first part of the ceremony, that they arrive front and center in the same order as the awards will be handed to the captain, that the whole thing takes place in front of the microphone, and that your photographer will be able to get a shot of each man with the skipper, with the enlisted man's face clearly identifiable. One way to slow the captain down a bit is to furnish him a bit of the background information you have on each man. Then if he will pause and say a few words to each man, you have a chance to get the shot. Or if he has a citation to read, the photographer can use this time to get ready for the next picture. If experience with this particular skipper or in this location has shown that you cannot get good pictures at the actual event, arrange to shoot "mug" shots a few days in advance. Then you can settle for one-over-all shot during the ceremony—perhaps the captain will invite the men being honored to take the review with him.

Major Events

If the event is more complicated, of course, so is your job. At a major event you have to consider many more problems than just home town coverage of a few petty officers. These may include some of the following:

- Deciding just what the program will be and establishing an order of events.
- Drawing up a guest list and perhaps preparing written invitations or the form for a printed invitation.
- Making a seating plan for participants, VIP guests, and the general public, and possibly providing transportation or parking, or both.
- Arranging Navy photo, press, and radio/ TV coverage.
- Putting out advance news release and invitations to media to cover the event.
- Escorting newsmen and providing them vantage points from which to do their jobs.

Obviously, you can't do all this yourself. The best plan is to draw up a command directive appointing a coordinator or project officer (usually the exec, chief of staff, or operations officer) and assigning tasks to appropriate subordinate commands or members of the staff. This does not relieve the public affairs officer or senior Journalist of any of the work, but it gives you all the authority you need to do your job. Your command planning directive might look something like figure 4-3.

With this as a working document, the public affairs office "has it made." There is no reason why you should worry about the Secretary's lunch, parking arrangements, or all the other details that are properly the concern of others in the command. The Navy way is to give these problems to the appropriate department heads—just as an OpOrder gives tasks to a task unit—and lets them carry the ball.

Arranging News Coverage

To start with there are advance releases to be made and the local media must be informed that they are welcome to cover the event.

In the hypothetical case used in figure 4-3, responses have come in from two local morning and one evening paper. One of the morning papers is also covering for UPI. AP is sending its own man. Two TV stations are sending newsfilm photographers who plan both silent and sound-on film coverage. Three radio stations are also going to record the whole event, later editing their tape down to short inserts for news broadcasts.

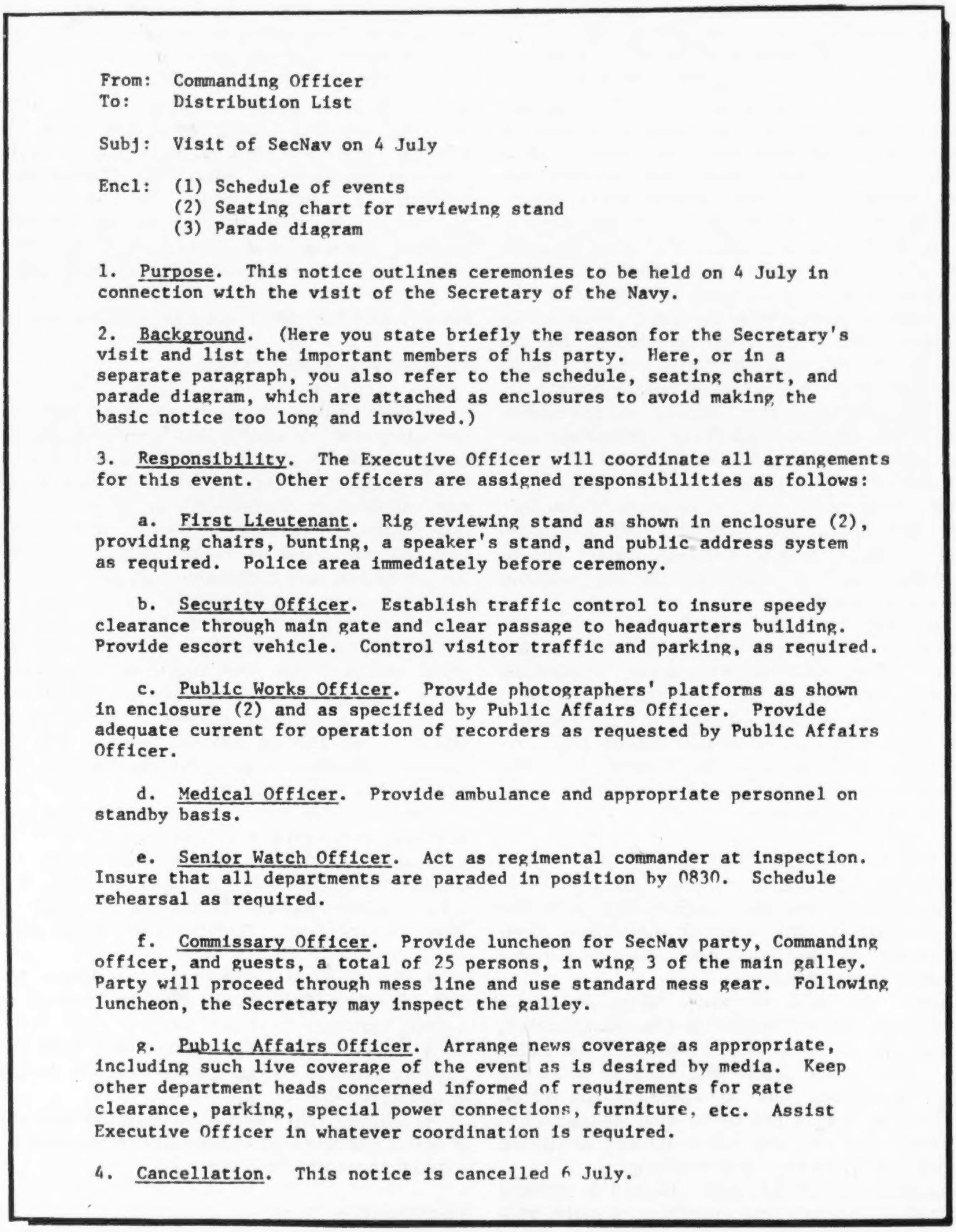
Your office staff consists of the public affairs officer, yourself, a JO3, two JOSNs, one of whom isn't a DINFOS graduate, and a PH2. The boss has a civilian secretary, but she does not like to work on holidays.

While the public affairs officer is busy working on guest lists and seating arrangements with the exec, you start laying out your requirements for space, furniture, and power. You will have four movie cameramen, two from each TV station. Each station will have a man with a sound camera on a tripod. These men will need fixed positions in front of the reviewing stand where they can get a good view of the Secretary and also pan around to the troops on the field. The stands have to be sufficiently solid so that they can use telephoto lenses, which magnify the smallest camera movement. At the same time, you do not have a fantastic sum to spend on them, and you don't want the cameramen right in front of the reviewing stand where they obscure the Secretary's view of the field.

PRESS PLATFORMS.—The solution is to get Public Works to build you some good, solid platforms about 8 x 8 feet and about as high as the floor of the reviewing stand. These should be placed at 45 degree angles from the center of the stand, far enough back so that they are not too obtrusive and where they won't interfere with the movement of troops. At an even bigger event, these might be made of piping or lumber and be two or three stories high with at least two camera levels. Find out from the stations just what power they need to operate their equipment and see that Public Works gets the requirements.

The radio men will also want fixed positions, preferably a table for each station with two or three chairs, enough for an announcer, an engineer, and perhaps a director, assistant engineer, or second announcer. These should be far enough apart so that one station will not accidentally pick up another announcer's voice. Again, check with the station to make sure of power requirements. See that the TV and radio men are there early enough to test microphone placements in advance of the event.

Newspaper photographers and silent film cameramen will want freedom to move around. You will also have a Navy still photographer on the field. You don't want to impede their



From: Commanding Officer
To: Distribution List

Subj: Visit of SecNav on 4 July

Encl: (1) Schedule of events
(2) Seating chart for reviewing stand
(3) Parade diagram

1. Purpose. This notice outlines ceremonies to be held on 4 July in connection with the visit of the Secretary of the Navy.

2. Background. (Here you state briefly the reason for the Secretary's visit and list the important members of his party. Here, or in a separate paragraph, you also refer to the schedule, seating chart, and parade diagram, which are attached as enclosures to avoid making the basic notice too long and involved.)

3. Responsibility. The Executive Officer will coordinate all arrangements for this event. Other officers are assigned responsibilities as follows:

a. First Lieutenant. Rig reviewing stand as shown in enclosure (2), providing chairs, bunting, a speaker's stand, and public address system as required. Police area immediately before ceremony.

b. Security Officer. Establish traffic control to insure speedy clearance through main gate and clear passage to headquarters building. Provide escort vehicle. Control visitor traffic and parking, as required.

c. Public Works Officer. Provide photographers' platforms as shown in enclosure (2) and as specified by Public Affairs Officer. Provide adequate current for operation of recorders as requested by Public Affairs Officer.

d. Medical Officer. Provide ambulance and appropriate personnel on standby basis.

e. Senior Watch Officer. Act as regimental commander at inspection. Insure that all departments are paraded in position by 0830. Schedule rehearsal as required.

f. Commissary Officer. Provide luncheon for SecNav party, Commanding officer, and guests, a total of 25 persons, in wing 3 of the main galley. Party will proceed through mess line and use standard mess gear. Following luncheon, the Secretary may inspect the galley.

g. Public Affairs Officer. Arrange news coverage as appropriate, including such live coverage of the event as is desired by media. Keep other department heads concerned informed of requirements for gate clearance, parking, special power connections, furniture, etc. Assist Executive Officer in whatever coordination is required.

4. Cancellation. This notice is cancelled 6 July.

174.14

Figure 4-3. —A command planning directive setting up a special event.

movements unnecessarily, but at the same time you are aware that too many photographers can mess up what is supposed to be a dignified military ceremony. Depending on the nature of the ceremony, the space available, and the number of media involved, you may want to set up specific ground rules for these mobile cameramen. These rules may include the establishment of a pool arrangement where each organization works from a fixed position and all the film is available to all participants. Pools are not particularly popular with newsmen, who are in a competitive business and don't want to end up with the same pictures the competition has. But they are better than no coverage at all, and they are almost always acceptable in a pinch. The ground rules for all phases of special event coverage should be drawn up well in advance, however. Newsmen who come to cover a major event expecting complete freedom and ideal facilities will not be anxious to come to your next show if you impose restrictions and unwanted pool arrangements on them without warning. They will be especially upset if they feel the restrictions were unnecessary.

The reporters, of course, pose less of a problem because they want to see the entire event. They will want advance copies of speeches, and if none are available in advance, they will want copies immediately afterwards. They may want to interview important personalities, certainly the Secretary, and immediately after the event they will need typewriters and telephones.

MISCELLANEOUS ITEMS.—Media should be provided with car passes or parking stickers in advance, and you should make sure the gate and the traffic control men have been sufficiently briefed that they will recognize and honor those items.

Detail the JO3 to work with the sound cameramen, whose requirements are greatest, and let one JOSN stand by to help the radio men. The other JOSN will have to miss the show. Somebody has to stand by the office phone. The PH is out there with photographic equipment and you and the PAO are available to solve any problems that come up.

Because the event was planned to permit maximum coverage and coordinated fully with coverage intelligently arranged with much attention to detail, everything ran smoothly. The radio men got their tapes. The TV cameramen got their film. The press had stories and stills, and the reporters talked to SecNav, then phoned their stories from the public affairs office. The PAO furnished a few cups of coffee, but fortunately everybody had to get back to their offices and couldn't stay for lunch. The evening paper and both morning papers carried pictures and stories. Each wire service moved a couple of hundred words. The radio stations ran tapes on their evening shows. Both TV stations showed film footage and one fed it into a network newscast. The skipper told the project officer he did a fine job of coordinating, and the word was passed down the line.

IMPORTANCE OF DETAILS

Whatever the event, there is no substitute for attention to every detail, no matter how insignificant some details may seem. A visitor to an exhibit or open house, the guests at a commissioning ceremony, or guests on an orientation cruise should never catch the Navy unprepared. Just as when a ship is replenishing at sea or an amphibious force is assaulting a beach, every detail should be thought of and every contingency provided for in advance.

When you have planned and organized your show well, it fits the definition of a special event, an event that is staged or conducted to dramatize a fact or convey a message to a public. As far as special events are concerned, special arrangements will help you drive home your message.

Devices are especially important on guest cruises and similar orientation visits. They include such things as special name tags, place cards, identifying caps or pins, booklets, wallet cards, humorous awards, and other souvenirs. Their value is threefold:

- First, they represent that added touch that shows that the Navy wants to be more than a good host.
- Second, in many cases they contain in capsule form the message the event is designed to get across.
- Third, they serve to remind the Navy guest of his pleasant and usually very educational experience with the Navy.

Identification Tags

When a group of guests comes aboard a ship or station it is always a problem to identify individuals and to ensure that people, baggage, and transportation are routed to the right places at the right time. This problem can be licked if a list of guests is made out well in advance, and if billeting and transportation arrangements are made before the guests arrive.

If the group is relatively small and will not be broken into other groups, billeting is less of a problem. Ensure that a list of names or room numbers is furnished the quarterdeck, wardroom steward, commanding and executive officers, and others who should have the information. If guests are to be billeted with the ship's officers, try to get some information on each guest to the officers concerned. A guest will feel more welcome if his roomate knows he is coming.

If guests' baggage is to be moved any distance by a working party, have baggage tags already made out with each individual's name and billet number. Anyone who has traveled any distance will appreciate having his baggage delivered to his room promptly so that he can clean up before beginning the strenuous orientation program the command may have laid out for him.

If your group is large and you want to break the guests into a number of sub-groups, use different colors for each group's baggage tags. Then when "red group" transfers from the CVA to a DLG and "blue group" goes to a cruiser, the baggage will be kept straight and it is a petty safe bet that Mr. Jones' luggage will follow him and not Mr. Smith.

This color scheme can be followed in making out lapel identification tags, place cards, identification signs for buses, boats, or aircraft, or any other types of identification or direction devices you may use.

By all means encourage guests to wear lapel tags. These should be large enough so that they can be read at a distance of about ten feet. Include each guest's profession or business and home town as well as his name on these tags. Suggest that the guests wear them on their RIGHT lapel. This way the tags can be read easily when the guests are shaking hands. Tags on the left lapel are nearly invisible in this position.

Booklets and Programs

People coming aboard ship for a guest cruise or even for a simple open house like to know what is happening and to have something to take away with them. For this reason, no event of this type is complete without a program.

The easiest type of program to prepare for an open house is a special edition of the ship or station newspaper. Devote most of the front page to the event and print a program there or on the back page. If appropriate, print a map on the back page showing the location of major points of interest and routes to follow. The remainder of the issue can be devoted to the usual content of the paper.

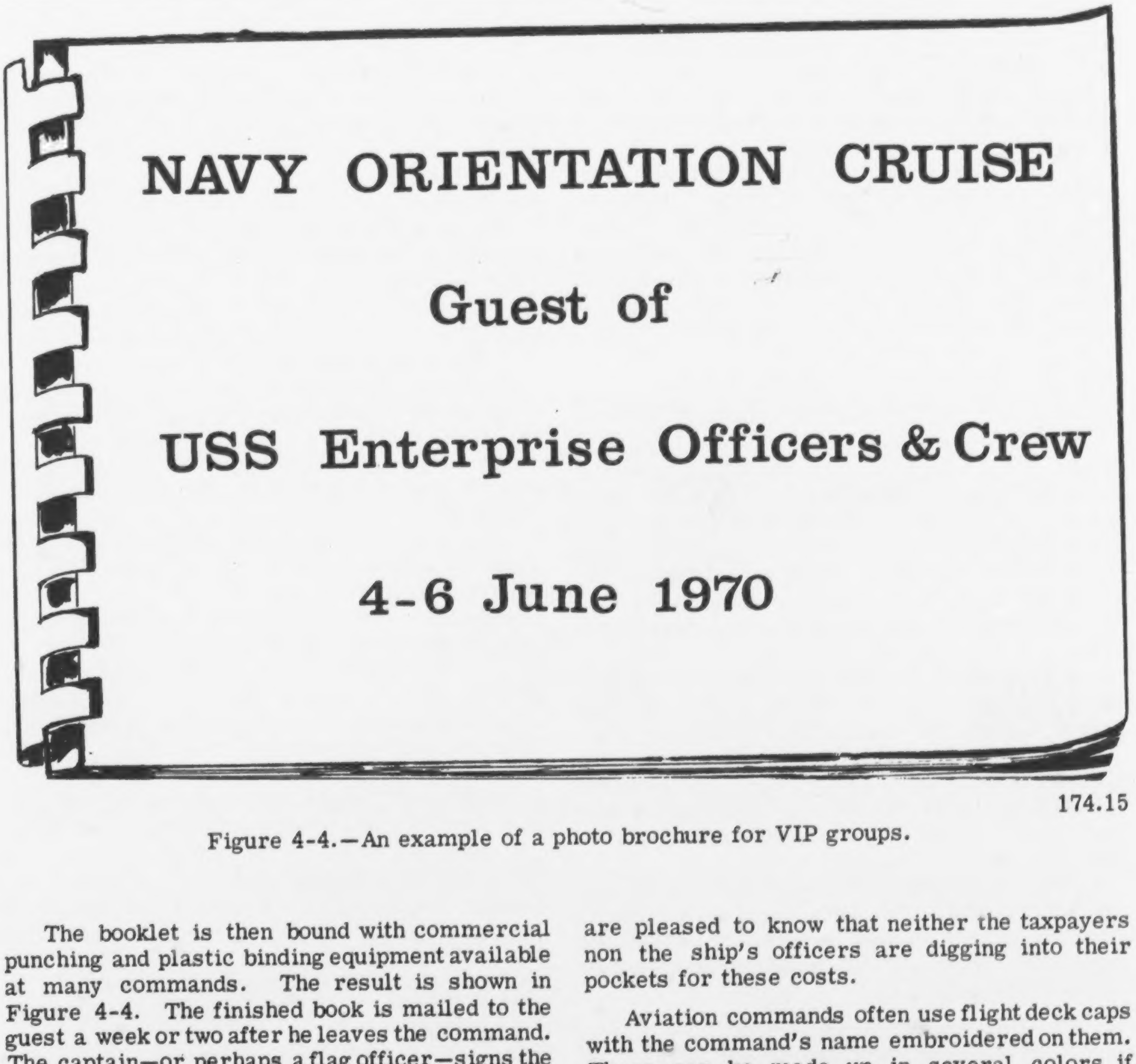
For small groups, one simple program should contain only the information a guest needs without snowing him under a tremendous amount of superfluous information. By printing successive sections on different size pages and indexing each section at the bottom of its first page, the command has prepared an attractive book with a great deal of useful information arranged for ready reference.

Some commands have compiled attractive photo brochures for VIP groups that serve both to emphasize the objectives of the cruise or orientation visit and also as a souvenir of the trip. Photographic coverage is carefully planned in advance and the best shots are selected and printed horizontally, 4 x 6 inches, on 5 x 7 inch single weight glossy paper in the finished book. Leave a half inch margin on the left side for binding.

Captions, planned to emphasize the message the Navy wants to plug are typed and photographed. An electric typewriter is used because its clear type photographs well. Captions are printed, again on 5 x 7 single weight glossy paper, so that they take up considerably less than the 4 x 6 size of the pictures. The printed captions will be trimmed flush on the top, bottom, and left, and the right margin is kept for binding.

Next dry-mount the pictures and captions together back to back, so that when the book is assembled the caption will appear facing the appropriate photograph. If the job has been done correctly, each page is trimmed individually. This is done with the photo-side up, since its dimensions are more critical than those of the caption. The first cut is made on the right side, making sure it is exactly parallel to the left margin. Then trim the top and bottom, and the pages are now ready for binding.

Covers are made of commercial display board which can be covered with felt paper if desired. The covers are cut 4 5/8 by 6 7/8 inches to protect the pages.



NAVY ORIENTATION CRUISE

Guest of

USS Enterprise Officers & Crew

4-6 June 1970

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Figure 4-4.—An example of a photo brochure for VIP groups.

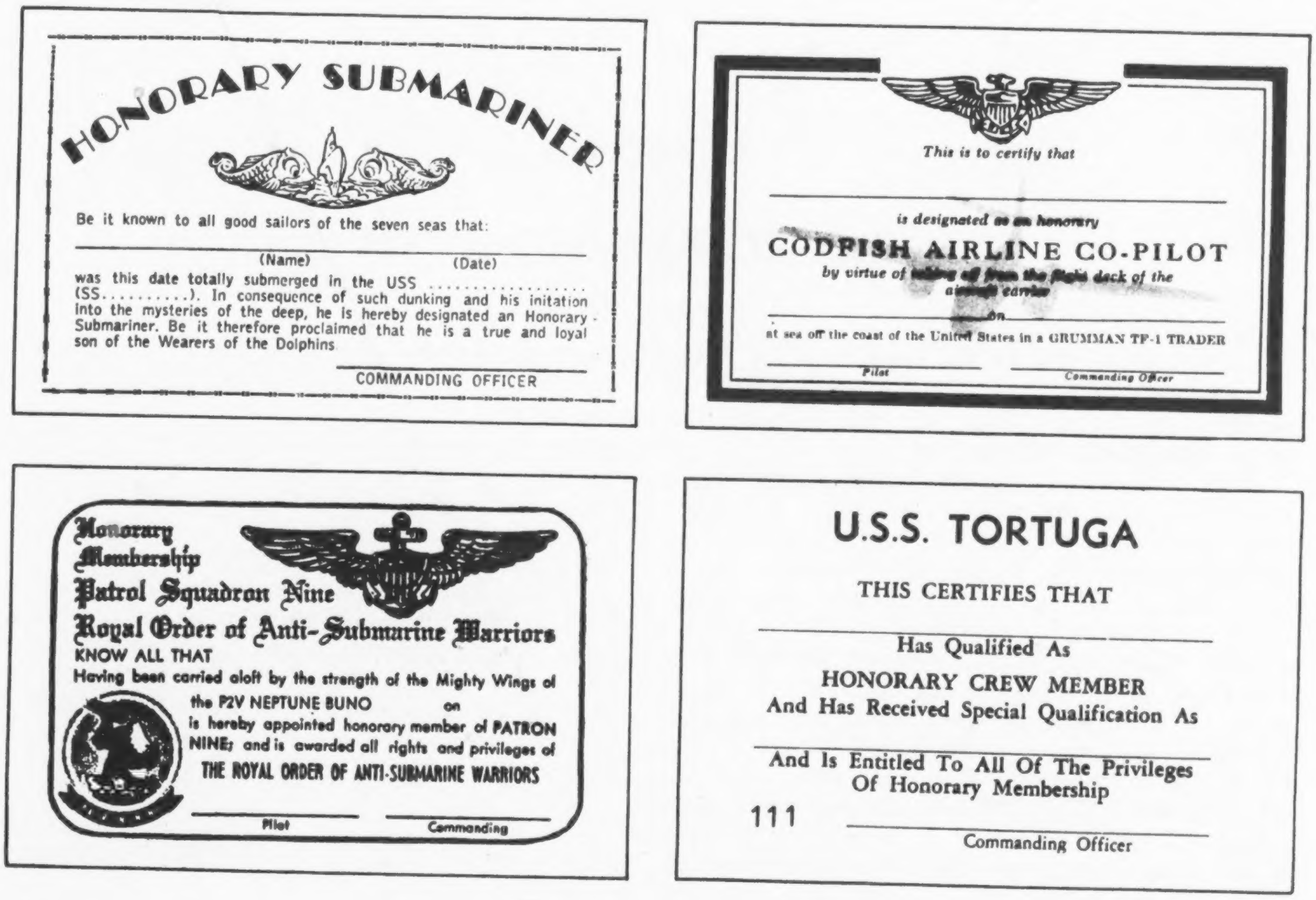
The booklet is then bound with commercial punching and plastic binding equipment available at many commands. The result is shown in Figure 4-4. The finished book is mailed to the guest a week or two after he leaves the command. The captain—or perhaps a flag officer—signs the forwarding letter which tells him it has been a pleasure having him aboard and expresses the Navy's hope for his continued interest in naval affairs.

Souvenirs

There is virtually no limit to the types of souvenirs that can be used in special events, many at little or even no real cost. Some commands add the cost of such mementos to the guests' mess and entertainment bills, with the knowledge, of course, of the guests, who usually are pleased to know that neither the taxpayers non the ship's officers are digging into their pockets for these costs.

Aviation commands often use flight deck caps with the command's name embroidered on them. These can be made up in several colors if desired to identify different groups.

Paper weights or desk ornaments can be fabricated from scrap materials such as flight deck planking or aircraft metal. Many commands make up wallet-size cards identifying the guest as an honorary destroyermen or submariner, an honorary plankowner, or a veteran of a particular operation. A number of such cards are shown Figure 4-5. One command awards a "Lavender Heart" medal to any guest who suffers an injury, such as a bruised forehead or shin suffered in passing through a hatchway.



HONORARY SUBMARINER

Be it known to all good sailors of the seven seas that:

(Name) (Date)

was this date totally submerged in the USS .... (SS..........). In consequence of such dunking and his initation into the mysteries of the deep, he is hereby designated an Honorary Submariner. Be it therefore proclaimed that he is a true and loyal son of the Wearers of the Dolphins

COMMANDING OFFICER

This is to certify that

is designated as an honorary

CODFISH AIRLINE CO-PILOT

by virtue of taking off from the flight deck of the aircraft carrier

on

at sea off the coast of the United States in a GRUMMAN TF-1 TRADER

Pilot *Commanding Officer*

Honorary Membership
Patrol Squadron Nine
Royal Order of Anti-Submarine Warriors

KNOW ALL THAT

Having been carried aloft by the strength of the Mighty Wings of the P2V NEPTUNE BUNO on is hereby appointed honorary member of PATRON NINE; and is awarded all rights and privileges of

THE ROYAL ORDER OF ANTI-SUBMARINE WARRIORS

Pilot Commanding

U.S.S. TORTUGA

THIS CERTIFIES THAT

Has Qualified As
HONORARY CREW MEMBER
And Has Received Special Qualification As

And Is Entitled To All Of The Privileges
Of Honorary Membership

111

Commanding Officer

174.16

Figure 4-5.—Souvenir cards for guests.

CHAPTER 5

ORAL COMMUNICATIONS

A speech is one of the most common types of special event, one that calls for skill in writing and presentation as well as attention to the details of arrangement.

From the Navy's point of view, a speech is made for one purpose: to transmit a Navy message effectively to the largest number of influential people. Any naval speaker—from flag officer to petty officer—has this goal. Speechmaking is a vital part of the Navy's public affairs program. Every time a naval representative talks to an American Legion post or a chapter of the D.A.R. he carries a message—the story of the Navy. For five, ten or fifteen minutes he has the undivided attention of his audience, usually an audience made up of people of some importance in the community. If he makes a good speech, if he says something worth saying, he makes an impression upon that audience. What the speaker says will be remembered, talked about, and, in many instances, acted upon. In dealing with relatively small groups, personal presentation of the Navy's case is still the most effective means of gaining community cooperation.

The need for your ability to communicate ideas through the use of the spoken word ranges all the way from informal conversations with two or three individuals—such as newsmen, newspaper editors, public affairs staff members, and community representatives—to formal, structured situations such as periods of command information instruction, news briefings, guided tours, news conferences, talks to civic groups, or researching and writing speeches to be given by others.

As a senior Journalist, you may find yourself involved in speeches in any or all of three capacities: (1) as a "ghost writer," (2) as a speaking engagement arranger, and (3) on certain occasions, as the speaker. It is not the purpose of this chapter to make you a polished speaker. Nothing in the QUALS Manual implies this. The quals state that at the E-6 level you should be familiar with the fundamentals of speechwriting and be able to assist in the preparation and execution of speeches to be delivered by others. However, in order to properly prepare yourself for speech writing and all the details of arranging a speaker engagement, you should know something about the techniques of delivering a speech.

The purpose of this chapter is to provide you with material valuable in planning and presenting talks to the civilian public, in the techniques and use of visual aids in presentations, in the writing of speeches to be given by others to community groups, and in the establishment and operation of a speakers bureau.

SPEECH PLANNING

There are several steps that may be used to help pave the way toward planning an effective presentation. These steps have been condensed from Navy Department Speech Bureau materials, Navy Publications and Printing Service presentation guidelines (NAVEXOS P-2328 series), and the teachings of the DINFOS Research and Oral Communications Department which base their curriculum on college speech courses from all over the country. It has been proven that these steps have saved speech planners, writers, and presenters much time and anxiety in preparation. By preparation we mean the process of planning a talk before, during, and after the actual researching.

PURPOSES OF SPEECHES

Every time a speaker faces a group of people, he must have a purpose in mind. This purpose is directly related to the response the speaker wants from his audience when he is through speaking. Speeches can be classified into several different types according to their general purposes and the desired audience reaction. Figure 5-1 should prove quite workable for you.

To Stimulate

When a speech is given to stimulate, you want your audience to be inspired, to be aroused enthusiastically, or to feel awe, respect, or devotion. Speeches commemorating great events, such as Independence Day, Memorial Day, or Navy Day, and those given at rallies, pep sessions, and as keynotes to conventions usually have stimulation as their general purpose.

GENERAL PURPOSE OF SPEECH	DESIRED AUDIENCE REACTION
To Stimulate	Arouse Emotion or Intellect
To Convince	Intellectual Agreement
To Actuate	Observable Action
To Entertain	Enjoyment
To Inform	Greater Knowledge
To Secure Goodwill	Gain Support
To Introduce	Arouse Interest

174.17

Figure 5-1.—Classification of Speeches.

To Convince

When the general purpose of a talk is to convince, you attempt to influence the beliefs or intellectual attitudes of your audience with evidence and proof. Political speakers urge belief in their party's policies, philosophers attempt to convince people of the validity of their ideas, and advertisers strive to convince their listeners of the superiority of certain products.

To Actuate

The purpose of a talk to actuate is to obtain some definite observable action from your audience at a specific time. The fine line between a talk to convince and a talk to actuate stems from the fact that the talk to convince only attempts to change the mental processes of the audience, while the talk to actuate requires some definite action above these mental processes. A politician who asks you to go out and vote "yes" or "no" on a certain issue is an example of a speaker who is speaking to actuate. Navy recruiters, for example, attempt to actuate people to join the Navy.

To Entertain

A speech to entertain merely requires that the audience enjoy themselves. The purpose of most after-dinner speakers is to entertain.

To Inform

The object of a talk to inform is to have your audience know or understand something; to increase or widen their knowledge of your subject. Teachers lecture primarily to inform, foremen show their workmen how a certain process operates by informing, and, most important to you, officers in command keep their men up to date on current happenings in the Navy by informing.

To Secure Goodwill

Within recent years goodwill speeches have begun to play an important part in the public affairs of many business firms and organizations. The Navy recognizes it as a valuable tool for gaining public support. The opportunity for giving a goodwill speech occurs when a club or group asks a Navy representative to tell them about the command or its activities. Many goodwill speeches are made in foreign as well as stateside ports of call by senior naval officers. This is the type of speech most often used in Navy public affairs work.

The goodwill speech is informative in character, telling, as it does, about the organization for which public support is sought; in another sense, its purpose is to convince or actuate, yet this purpose must be subordinated or even hidden. Paradoxically, the goodwill speech is an information speech, the object of which is to stimulate or to convince—a sort of hybrid. Although the primary purpose is to secure goodwill, this object must not be the apparent purpose. So far as the audience is concerned, the purpose must appear to be primarily informative (or sometimes persuasive: urging common action toward a common goal).

To Introduce

There are many occasions which will call for you to introduce a speaker: guest speakers at command information instruction periods, open houses, news conferences and news briefings, and public meetings. In addition, it is often necessary for you to write a speech of introduction to be given by another person. It is always wise to anticipate the need for you to prepare an introduction as an aid to the program chairman, to introduce your officer in command or other naval representative at public speaking engagements.

The main object is to create a desire to hear the speaker; everything else is to be subordinated to this aim. The duty of the person who introduces the speaker is to introduce, not to make the presentation. He is not to air his views on the subject. He is only the advance agent for the speaker. His job is to "sell the other man" to the audience.

Summary

Seven general purposes for speeches have just been described. For any speech, there must be a primary purpose. In satisfying this primary purpose, one or more of the other purposes discussed may be used. For example, a speaker may want to inform (primary purpose) about the importance of voting. While he is speaking, perhaps some might be convinced of that importance, some might be entertained by his humor, and some might even be actuated enough to go out and vote at the next election. These purposes often overlap. The thing to remember is that for any talk there can be only one primary purpose; any others which come into play should promote that primary purpose and are called secondary purposes.

ESTIMATING THE SPEAKING SITUATION

After you have determined your primary purpose, the next step is to make a complete estimate of the speaking situation. The reason for this estimate is analogous to the football coach who has his team study a scouting report of the opposition prior to the game. The same theory applies. The more you know about your audience, the physical situation in which you speak, and the occasion for your presentation, the better chance you will have to adapt your material and delivery to fit your speaking environment.

Audience

Since the response from the audience usually indicates whether you have achieved your desired purpose, it follows that the more you know about your audience, the better chance you will have of achieving that primary purpose. Also, knowing about the audience will enable you to choose material which will interest them. Try to determine:

- How many will be in the group?
- What are their occupations?
- Is it a mixed group (all male or all female)?
- What do they know about your subject?
- What is their age range?
- What is their education level?
- Do they have any strong biases?

Keep asking questions until you have a fairly good image of the group. Jot down the answers to the above questions. When you know who makes up your audience you will have a good idea of what will appeal to them. You can be certain of one thing—your audience is interested in themselves and what affects them. Unless what you have to say is related directly to the needs of the listener you can predict that he will be unconcerned. Explain how he will benefit from what you are saying and you will get attentive listening. A firm understanding of your audience will help you in selecting material which will interest them.

Occasion

What is the reason for the talk? Is it a commemoration of a National holiday? Can you use a pertinent opening to take advantage of a specific event? Also, who speaks before your presentation is scheduled? Will it be delivered before or after a meal? These things can greatly influence the audience interest in a talk and should not be taken lightly.

Location

Make a thorough check of the physical setup in which your speech will be delivered. Is an amplifier necessary? Is there ample lighting? Are there facilities for visual aids? Are there enough seats? Answering questions like these is a vital part of preparing a successful talk.

DELIVERY METHODS

Although you now have a purpose and have analyzed your audience, occasion, and location, a new problem confronts you before you actually begin working on the talk. That problem requires you to choose a method of delivering the talk once it is completed. Why decide this first? Simply because the degree and type of preparation varies with each different method of delivery. There are four principal methods of presenting a speech:

- The Impromptu Method
- The Memorization Method
- The Manuscript Method
- The Extemporaneous Method

Impromptu Method

The impromptu method is completely unplanned. You are at a meeting of the Chief's Club Advisory Board and someone says something you disagree with. So you get up and make an impromptu speech. Or you are on leave in your home town and stop to see your old high school principal. He asks you to come upstairs and tell the senior class a little bit about your experiences in foreign ports.

Unless you are one of those rare people who can talk on any subject at any time, impromptu speaking probably is difficult for you. You may find yourself nervous, tongue-tied, and unable to think of a thing to say, much less express yourself clearly. This is a perfectly normal reaction to an unfamiliar situation and it shouldn't disturb you. This nervousness is both physical and psychological, and you should attack it on both levels.

On the physical level, start by making yourself comfortable. Stand naturally on both feet with your knees relaxed and take several deep breaths. Regulate your breathing and talk slowly enough so that you never run out of air. As you get into the subject, you will begin to feel better and the pounding in your chest and wobbling about the knees—neither of which is apparent to your audience no matter how obvious they may be to you—will gradually subside. At the end of three minutes you probably won't even notice these symptoms any more.

On the psychological side, remember that your fear is based on the unfamiliarity of the situation, not on the fact that you have to talk. Obviously you know something about the subject, probably more than anybody else in the room does, or you wouldn't have been asked to speak in the first place. You could say the same thing to three sailors around a mess table with no strain. So it's really the situation, not what you have to do, that's got you nervous.

Now as far as the situation is concerned, it is a pretty safe bet that the audience is reasonably well disposed to you personally and toward what you're going to say. If they weren't you wouldn't have been invited to speak. As we've already said, your nervousness NEVER is as apparent to the audience as it is to you. If you ever detected that a speaker felt bad, rest assured that he really felt a lot worse. Furthermore, the reaction of an audience toward a nervous speaker rarely is contempt. They almost always feel sympathetic toward him. So tell yourself that you know considerably more about the subject than anybody else there, that the audience is friendly, and that all you're doing is talking to them—and you talk to people every day without getting nervous. You'll be surprised how much this approach will do for your self-confidence.

But even an impromptu speech isn't wholly unplanned. Any time you're in a situation where you might be called on to speak, it's a good idea to think over what you might say if you were called on. And even if you didn't do this, you always have 30 seconds or maybe even a couple of minutes between the moment you learn you're to be called on and the time you have to start talking. Use this time to pin down the major points to get across. Why are you talking? What is the objective you want to accomplish. If you could say one sentence, what would it be? Try to form a mental outline of four or five points supporting your main theme plus an opening sentence. If you have time, decide exactly where you want to end. If you do this, you will make the best of the most difficult of all speaking situations.

Memorization Method

Memorizing a talk word for word goes to the opposite extreme from the impromptu method. Some speakers can use this method effectively, but too often it results in a stilted, inflexible presentation, simply because the speaker is more concerned with his material than he is with his audience.

Unless you are an experienced actor, memorization is absolutely the worst way to present a speech. When you memorize, you usually are committing WORDS AND SENTENCES to memory rather than a SEQUENCE OF IDEAS. The result is a canned routine that wouldn't sell vaccum cleaners, much less the Navy. It is an expressionless, boring presentation that leaves your audience in doubt as to your sincerity and even your knowledge of the subject. Another major weakness of this approach is the fact that if you forget a word or a sentence you may omit important portions of your talk without knowing it, or, worse still, find that you don't know where you are, what you've said, or what comes next. In recovering you may omit or even repeat parts of the talk.

Manuscript Method

A great many Navy speakers read speeches which have been written out word for word. This method is almost as inflexible as memorizing it. Again, it sets up a barrier between the speaker and his audience as the speaker must pay close attention to what he is reading and cannot react to the responses of the audience. Occasionally, talks are read effectively when the speaker is particularly gifted and practiced at reading, but, for the most part, reading talks should be left to special circumstances, such as:

- When the verbatim text has been or will be released to the news media and it is probable that the speaker will be quoted extensively.
- When the subject matter involves security or policy considerations so sensitive that the exact wording is important.
- When the talk is being broadcast and timing is critical.

It takes a lot of experience and usually a bit of training to read a speech effectively. And a speech is read effectively only when it sounds as though it weren't being read. This method is not recommended for your own use, and if you are called on to help any officer or petty officer prepare a speech, you should do what you can to discourage him from reading from a completely prepared text.

Extemporaneous Method

The extemporaneous method is the one usually employed by most good speakers. To the uninitiated "extemporaneous" sounds synonymous with "impromptu" or "extempore," but in the language of public speakers it means something quite different. The delivery seems to be off the cuff, while actually the material has been well prepared and rehearsed. An extemporaneous delivery is a happy medium between the overly casual impromptu and the stiff memorization or manuscript. The talk is very carefully planned and outlined in detail. Sometimes a complete draft of it is written out; but this draft is only used in rehearsal. The talk is delivered from an outline with the speaker memorizing the sequences on the outline, but never the exact wording. What makes the extemporaneous method so effective is that it borrows the good qualities from the other three methods of speaking without incorporating any of their bad qualities. A thorough and careful use of the extemporaneous method will result in a talk as polished as a memorized one, and certainly more vigorous, flexible, and spontaneous.

There are other advantages of the extemporaneous method. With an outline you can adapt your talk to the situation, dwelling longer than you had planned on points that seem to need more explanation or emphasis and shortening or even skipping some areas entirely. This is next to impossible with several pages of fully worded text.

Also, the outline takes up less space than a full text. The outline of a five page speech might fit on a 5 X 7 inch index card, or at most on one typewritten page. The fewer pages you have to rustle around the podium the better off you are, particularly if there isn't a podium!

Remember that speaking extemporaneously requires the speaker to memorize the sequences in his talk, but not the exact words. The easiest method of doing this is by preparing and using a Key Word Outline. This outline is a skeleton of the talk, a sort of structural blueprint from which you speak. You condense what you intend to say into "key words" which serve to remind you of your ideas and the order in which you present them. Regardless of where you speak, the key word outline is an invaluable friend if used correctly. A diagram of this outline appears in figure 5-2.

The EXPLANATION (part II), of the outline in figure 5-2 is geared for a talk with two main

- I. INTRODUCTION
    - A. Attention Step (method used in gaining initial attention)
    - B. Limited Objective (statement of exactly what you are going to talk about)
    - C. Motivation
        - 1. Appeal (statement of how the audience will benefit)
        - 2. Support (an example making the appeal sound realistic)
- II. EXPLANATION
    - A. First Main Point (sentence of fact or idea to be covered)
        - 1. Support (fact, example, analogy, etc. clarifying first point)
        - 2. Support
        - 3. Support
    - B. Second Main Point (sentence of fact or idea to be covered)
        - 1. Support (fact, example, analogy, etc. clarifying second point)
        - 2. Support
        - 3. Support
- III. SUMMARY
    - A. Recap the Main Points (restatement of what you have said)
    - B. Re-emphasize motivation (why the audience should remember what you said)
    - C. Forceful Conclusion (method used in ending the talk)

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Figure 5-2.—A diagram of the key word outline.

points. If you had three main points, "C" would appear after "B" in the EXPLANATION. If you had only one main point, you would not need A or B because the main point would follow directly after "EXPLANATION." The remainder of this section will concentrate on developing the key word outline. Explanations and examples will be given on all three major steps: the introduction, the explanation, and the summary. Also, the number of supports under any main point is flexible depending upon the main point and the supporting material available.

INTRODUCTION OF SPEECH

The beginning of any talk is the introduction. An effective introduction should arouse the interest of the audience (attention step), summarize in one simple sentence what will be covered in the talk (limited objective), and give the audience a good reason to listen to that limited objective (motivation). Every effort should be made to keep this part of the talk short, meaningful, and interesting.

Attention Step

The speaker who believes that he will have no difficulties in maintaining interest is relying on the hope that he is a novelty and that people are breathlessly awaiting his words. It is true that, for the first few seconds, the speaker is a novelty and the audience will be interested in looking him over. But it is the next few seconds that count, as it is within this time that the first words are spoken and those first few words must really capture the audience. There are two criteria in selecting material for your attention step:

- Make sure your attention step is directly related to your subject.
- Make sure your attention step is not so bizarre that it detracts from the rest of your talk.

Outside of these considerations, the only limiting factor for an attention step is the imagination of the speaker. The following techniques should give you an idea of the many ways to begin a talk.

BEGIN WITH AN INTERESTING ILLUSTRATION.—Actual incidents from real life, stories from literature and hypothetical illustrations may be used as attention steps. If effectively used, the story opening has great appeal and is almost guaranteed to arouse and maintain attention.

For example:

> During the Second World War, Fleet Admiral Ernest J. King was asked by a group of newsmen just what the U.S. Navy's public relations policy was. Admiral King replied: "Don't tell them anything. When its over, tell them who won." (He had a point and I wonder What Ernie King would say had he heard Secretary__________this morning. I'm sure many of us might sigh with relief if this policy were current. But as you know it is not. Even in the framework of war, such a negative policy is not in tune with today's climate....).

BEGIN WITH AN APPROPRIATE QUOTATION.—A striking quotation that leads directly to the subject frequently can establish immediate attention.

For example:

> The Chief of the Soviet Navy has stated: "In the past, our ships and naval aviation units have operated primarily near our coasts, concerned mainly with operations and tactical coordination with ground troops. Now we must be prepared for broad offensive operations against sea and ground troops of the imperalists on any point of the world's oceans and adjacent territories." (Recent, but now regular, appearance of major Soviet fleet units in the Mediterranean gives substance to this new policy statement. It is pronouncements of that kind which prompt us to keep our Navy modern and strong. It is planning to meet a threat—implied by statements like that---which has expanded our Navy's mission almost as rapidly as advancing technology presents us opportunities to improve our naval capabilities.)

BEGIN WITH HUMOR.—We all enjoy a good story that catches our fancy. If you can tell a funny story, do so; but make sure that the anecdote is chosen wisely for its relation to the presentation. A funny story may be hilarious in itself, but unless if focuses attention on the subject, it is of little value.

For example:

> The title of this speech, "Public Affairs and Command," reminds me of what happened to a Rear Admiral last year when his Flag was aboard LONG BEACH, which was finishing a tour on-the-line off Vietnam. LONG BEACH was ordered to Sydney, Australia for four days R & R. You may recall the incident as Long Beach was about to depart Sydney, when a good-looking blonde got aboard, spent the night, and apparently was about to stowaway—when she was discovered hiding under a bunk in the Admiral's quarters. This incident made headlines in Australia. And the next day, a similar story made the front pages of the Los Angeles newspapers with captions reading: "BLONDE FOUND UNDER ADMIRAL'S BED ABOARD USS LONG BEACH." Since the Admiral's family lived in nearby Long Beach, he tells me the event caused quite an eye-opener that morning at his house.

Especially, since his wife and daughters did not know the Admiral had unexpectedly transferred his Flag from LONG BEACH prior to her arrival in Australia. Imagine being suspect of such a happening and receiving no benefit because one wasn't even there. He has since told me: "I'm not sure whether I was lucky on that one or not." (I guess the moral of this story is: "Keep a sharp watch on your public affairs!" Shifting now to public affairs activities....)

One other criterion concerning jokes. Although many violate the rule when an all male audience exists, if a joke cannot be told in mixed company, don't tell it at all.

BEGIN WITH A SERIES OF RHETORICAL QUESTIONS.—A rhetorical question is one which requires no verbal response from the audience. It is asked merely to get the audience thinking. This method, if properly used, should make your audience want to hear the answers to these questions. For greatest effect, rhetorical questions should be used in groups of three of more.

For example:

> How many of you here today truly understand the meaning of the term "Seapower?"
>
> How many of you are familiar with the tremendous role that the sea has played in our Nation's growth and development?
>
> How important is seapower to us on the threshold of the "Space Age?"
>
> (Never in our history has seapower been so vital to our security as it is today when we stand on the threshold of the "Age of Space." This importance will increase and the term "seapower" will take on new meanings. Although most people have heard of the tremendous role that the sea has played in our Nation's growth and development, too few realize the forces that are giving new dimensions to the uses of the oceans. Mankind's penetration of the skies beyond our planet does not downgrade the significance of the great depths of water that cover three fourths of the world on which we live. For the next few minutes I'm going to point out to you the powerful world forces which underline our vital need for strong, mobile, flexible SEAPOWER...today...next year...and throughout all the years of the foreseeable future.)

BEGIN WITH STRIKING, STARTLING FACTS OR STATISTICS.—Employing a startling fact or statistic is a good way to "jar" your audience into wanting to hear you clarify it. The unexpected always arouses attention.

For example:

> When Adolph Hitler launched World War II, he had a fleet of about 58 submarines. Today, the Russian Navy has more than 400 in existence as compared to our 200!! (It is a known fact the Soviets possess the largest submarine fleet in world history, including a growing number of nuclear powered units. The fleet is not aimed at the seapower of Britain as were the U-boat fleets of the Kaiser in World War I and of Hitler in World War II. It is aimed at isolating us from our forces, our allies, and our resources overseas, should active hostilities break out. The threat of that submarine fleet alone poses the gigantic problem of protecting our sea forces, our commerce, and our cities from attack. Tonight I will emphasize the concern our Navy has over this problem and tell you about some of the means our ASW forces have of coping with it.)

BEGIN WITH A VISUAL DEVICE.—A visual aid which arouses curiosity and is colorful and interesting can be another effective way to open a talk.

For example:

> Speaker places an alarm clock on the lectern. It quickly goes off. Shutting it off, the speaker states, "Now is the time to do something about Pollution." (The threat to our natural environment is growing every day. It's about time we woke up to this fact and started taking a few corrective measures. For the next few minutes I would like to discuss certain aspects of environmental pollution in the United States, specifically, some of the methods we may employ to reduce this ever increasing danger.)*

Another example: Relating a visual device to a more abstract and complex organization.

Speaker holds up a bottle of pills and says, "I have in my hand a bottle of pills. They are aspirin for headache, cold pills, APC's, and various other kinds of pain relievers. However, they all have one thing in common; regardless of the claims, they are all designed to relieve pain." (I would like to speak to you for a few minutes about another pain reliever, WHO, the World Health Organization, a special agency of the United Nations. Specifically, I will explain how two functions of WHO, field work and technical assistance, contribute to the cause of world-wide health.)*

Remember—the first portion of the INTRODUCTION is the attention step. It should be related to the subject and should be geared to arouse audience interest. When condensing the above attention step concerning the United Nations into "key words," the attention steps would appear on your key word outline described in figure 5-2 as follows:

For the subject: THE UNITED NATIONS

A. Attention Step—analogy—pills and WHO—both cure pain.

Limited Objective

Whereas the attention step is the first part of the introduction, the limited objective is usually determined before any work is started on your key word outline. The reason is that the limited objective is, very simply, a one sentence statement of what you are going to cover in your presentation. Before you can come up with an attention step which leads into the limited objective, you have to determine just what that limited objective will be.

One of the keys to success in any talk is knowing exactly what you are going to cover in the time allotted. (*) Notice that after the preceding examples of attention steps there appeared in parentheses a transition and a one sentence statement of exactly what the speaker was going to cover. These sentences are the result of taking a broad, general subject such as the "North Atlantic Treaty Organization" and cutting it down to a specific portion of that subject. Moving from the general subject to a limited portion of it is called "limiting the objective."

Since most subjects are much too broad to be covered completely in the time allocated, let us take a broad subject, "The North Atlantic Treaty Organization," and see how you, the speaker or speech writer, can select from it a limited objective.

One of the easiest ways to start is to conduct a question and answer period with yourself. The major consideration in cutting the subject is the time you have in which to speak. For example, if you had only 10 minutes to talk about some aspect of NATO, the cutting process might look like this:

- Can I tell everything about NATO in 10 minutes? Of course not, cut it down.
- How about explaining the organizations of NATO: the civil organizations and the military organization with its four major commands? Telling all about all the various components which NATO comprises?
- How about one, two, or three things about each various organization within NATO? The one, two, or three idea is fine, but you can't adequately cover one, two, or three areas of each and every organization with NATO in just 10 minutes.
- How about briefly tracing the history and overall mission of NATO and then explain the importance of just one command within NATO's military structure? Fine, now you understand limiting the objective.

Remember—the second part of an INTRODUCTION is called the limited objective. It is simply a one-sentence statement of what you are going to talk about in the time allotted. When condensing the above limited objective concerning NATO into key words, it might appear on your key word outline described in figure 5-2 as follows:

For the subject: THE NORTH ATLANTIC TREATY ORGANIZATION

B. Limited Objective—NATO's history/mission, and importance of Allied Command Atlantic.

Motivation

A fine imaginative attention step is a sure way to begin your talk. Follow this with a simple statement of what you are going to cover by stating your limited objective, and the audience becomes aware of what you are going to say. If you proceed directly to the explanation or body of your talk, you stand a good chance of losing the attention of half that group. Why? Because many times that audience doesn't care one little bit about whatever your limited objective might be. If you assume that they will be polite and listen to you, you are undoubtedly ignoring the many times you have "tuned a speaker out" because you didn't feel what he was going to say could benefit you.

To prevent this, it is necessary to ensure that your objective appeals to your audience. Therefore, the third portion of an INTRODUCTION is called motivation, and is simply calculated to show your audience how they will benefit should they spend the next 10 minutes listening to you tell of your limited objective.

Hardly anyone does anything without first being motivated to some extent. The wish to impress someone important to you motivates you to be sure you look your best when meeting that person; the desire to qualify for advancement is motivating you at this moment to read this sentence. Advertisers use the process of "motivating" continuously, and whether you buy one product or another usually depends upon the skill of the advertiser in convincing you that his product is more suitable for you.

Those last two words, "for you," are essential. The underlying theory behind all these examples is the same, "do this or buy this and you will be better off." Get that audience to sit up and say, "that's for me" and you will have an attentive group throughout your talk. Chapter 10 of Monroe's Principles and Types of Speech lists many different and varied approaches for motivating audiences. For example, you might appeal to the audience's PRIDE, LOYALTY, FEAR, ACQUISITION AND SAVING, INDEPENDENCE. These are but a few of the appeals listed.

How do you know what will get your particular audience to listen? How do you know what appeal to use? For the answer to these questions, turn back to that audience analysis you have already conducted. With the aid of this information, you should be able to predict some general similarities in your audience. Use these similarities for your appeal. Once you make the initial appeal, it is necessary to include an example of that appeal to add reality. Simply saying, "Listen to me talk because what I have to say will save your lives," is only a good start. To make that statement convincing, follow it with an example which ensures that what you have to say REALLY might save the audience's lives.

Remember—The third and last portion of the INTRODUCTION is called motivation. It contains two parts. First, an appeal to show the audience how they will benefit from listening, and second, an example adding color, reality, and personalization to the appeal.

EXPLANATION OF SPEECH

This is the major part of any speech. It is often referred to as the "body." There are two major portions which make up any successful explanation: the MAIN POINTS and the SUPPORTING MATERIAL.

Main Points

A main point is a concise, one-sentence statement of a fact or idea which you want your audience to remember. The main points in your talk should be expressed clearly and emphatically. There are two ways to select main points:

- Self Interview. The purpose of the self interview is to find out all you know about your limited objective before doing any formal research. If your limited objective is "The Importance of the Allied Command Atlantic," jot down all you know concerning this subject. The more you know about your limited objective, the less you will have to research later.
- Audience. The second way to select main points is to estimate what your audience might want to know concerning your limited objective. Many times the limited objective you have chosen will be completely foreign to you and the self interview will be fruitless. If this is the case, simply choose tentative main points based on what you think your audience might want to know about your limited objective. For this, consult your audience analysis.

From these two lists—first, what you know about your limited objective, and second, what your audience might want to know about your limited objective—select one, two, or three areas which you feel you can cover adequately in the time allotted. When you have made this selection, condense the ideas into simple sentences without losing the meaning of the points.

This will make them easier to remember when presenting them.

Now that you have decided on your limited area and number of main points, you must consider the most effective way to handle the main points. How, in a single sentence, is it possible to tell your audience exactly what you are going to talk about? There are four possible approaches in wording your limited objective and main points:

- What
- Why
- How
- How To

THE 'WHAT' APPROACH.—Your purpose is to identify. What you identify can be a term, method, type, place, person, and so forth. In any case, your aim is to tell what something is—and no more. You are dealing with facts. You must support these facts using material that is meaningful and interesting. Analogies explaining the unknown by comparing it to the known are particularly effective when using the "What" approach.

For example:

"Today I would like to identify the three main buildings of the United Nations."

1st Main Point—One main building of the United Nations is the Assembly Building.

2nd Main Point—Another main building of the United Nations is the Secretariat Building.

3rd Main Point—The third main building of the United Nations is the Conference Building.

THE 'WHY' APPROACH.—Your purpose is to state characteristics or quality about your objective and then, as main points, tell why said characteristic or quality is true. To do this, state your limited objective and main points in simple, declarative sentences.

For example:

"Today I would like to discuss two reasons why the Navy places such high priority on its antisubmarine warfare program."

1st Main Point—The Soviets are known to have more than 400 conventional submarines, many times the number which Hitler deployed on his undersea warfare.

2nd Main Point—The Soviets have a growing fleet of nuclear-powered submarines, including missile-firing vessels.

THE 'HOW' APPROACH.—Your purpose is to explain how something works, is done, can be avoided, improves a situation, and so forth. To do this, state in your limited objective what your main points concern and how they will accomplish something. Then state each main point in a simple, declarative sentence which will specifically explain the "how."

For example:

"Today I would like to discuss how NATO has stopped Communist aggression in the North Atlantic area."

1st Main Point—Since its formation over 20 years ago, not one square foot of NATO territory has fallen under the Communist bloc.

2nd Main Point—The member nations, by heritage, by economic necessity, by common interests, and principles, have formed a closely knit, interdependent union, for mutual defense.

THE "HOW TO" APPROACH.—Your purpose is to actually tell your audience how to do something. If you do not have time to explain a complete process, then tell as much of the "how to" as time permits. (For example; talk only of the first step of a five step process). Phrase your limited objective so that you state what it is you want your audience to know how to do. Your main points will be statements of the steps involved.

For example:

"Let us discuss the first two steps in obtaining (how to obtain) an absentee ballot."

1st Main Point—The first step in obtaining an absentee ballot is to see your voting officer.
2nd Main Point—The second step in obtaining an absentee ballot is to write to your election district for an application form.

You probably noted a distinct pattern in the phrasing of the main points. Good speakers take particular pains to phrase their main points in such a way that the meaning will be clear and easily remembered by the audience. To achieve this result, you should keep in mind three characteristics in good phrasing:

- Conciseness
- Motivation
- Parallelism

CONCISENESS.—State your points as briefly as possible without sacrificing meaning. A simple declarative sentence is better than a compex one. Thus, "Marksmanship develops your reflex instinct" is better than, "One of the ways through which your marksmanship can be improved is the utilization of correct techniques to better reflex instincts."

MOTIVATION.—Whenever possible, word your main points to appeal to the interests and desires of your audience. True, in the INTRODUCTION, you may include an entire step devoted to motivating the audience to listen, but the more personal the entire talk, the more interesting it will be. The more the words "you" and "your" can be used, the more personal the main point will be.

PARALLELISM.—Try to use the same sentence structure and similar phrasing for each of your main points. Wherever possible, start each main point with the same phrase. Word a series of main points like this:

1. Nuclear-powered ships are more flexible than conventional ones.
2. Nuclear-powered ships have a longer cruising range than conventional ones.
3. Nuclear-powered ships require less engineering personnel than conventional ones.

Supporting
Material

Supporting material will constitute the bulk of your talk. Any means a speaker uses to clarify and make meaningful his main points make up the supporting material. Support material should accomplish the following in developing main points:

- Clarify—Clear up doubts, eliminate confusion.
- Amplify—Expand, develop a complete discussion, include all essential elements.
- Verify—Give factual support to prove contentions; provide evidence for statements.
- Emphasize—Make prominent; give added stress.

There are many types of supporting material, some of which are listed below.

USE PERSONAL EXPERIENCES.—Your experiences, past and present, are an excellent source of supporting material. Relating actual experiences which you may have had concerning the main point will often result in a sharp increase in interest. A word of caution. Too many personal experiences in one presentation may make you sound egocentric. Don't overuse this type of supporting material to build yourself up, or to avoid research.

USE ILLUSTRATIONS.—Illustrations are detailed stories of examples of the idea to be supported. Illustrations are either FACTUAL or HYPOTHETICAL. Factual illustrations relate what actually happened; they describe a situation which has actually occurred. Hypothetical illustrations tell what could have happened or probably will happen; they describe a situation which has only the appearance of an actual situation. Factual illustrations can carry conviction; hypothetical illustrations are used principally to make abstractions more vivid and concrete.

USE FACTUAL EXAMPLES.—Factual examples are usually from qualified sources found in libraries and give added weight to the main point they are supporting.

USE ANALOGY.—In an analogy, similarities are pointed out between that which is already known or believed by the audience, and that which is not. In a talk to inform, this is probably the most effective way to get your audience to remember the main point in question.

OTHER SUPPORTING MATERIALS.—The above are the three most common and effective forms of supporting materials. Other excellent supporting materials are: experiences of others, anecdotes, testimony, quotations, and current news events.

Remember—the EXPLANATION of your talk consists of two parts: Main points and supporting material. The main points are concise, one-sentence statements of facts or ideas which you want your audience to remember. Supporting material is any means you use to clarify, amplify, verify, or emphasize the main points.

SPEECH SUMMARY

Just as the INTRODUCTION consisted of three parts, so does the summary. The three portions of the summary are:

- Recapping the Main Points
- Re-emphasizing Motivation
- Presenting a Forceful Conclusion

Recapping The Main Points

To ensure that your audience remembers your one, two, or three main points, it is always a wise idea to repeat them. A summary should be brief but accurate.

For example:

> Well, I have been talking for 25 minutes and in this time I have said three things:
>
> - Seapower is important not only to the nation but also to my community, my home and to me personally.
> - We face a serious threat from the fast-growing Russian seapower. It is out to bury us at sea.
> - Selling the seapower program to nation is dependent on you and on me.

Re-emphasize Motivation

Again, to reassure the audience that what they now know will benefit them in some way, it is necessary to remind them of how they will benefit if they remember what you have said.

For example:

> You now have a working knowledge of two combat developments in markmanship. If you ever come to grips with the enemy, what you have learned in the past 20 minutes could mean the difference between life and death.

Forceful Conclusion

The forceful conclusion is the end of your talk and should be as dramatic and interesting as the attention step. A weak ending diminishes the effect of the points. The statement, "Well, I guess I'm done" or "That's all I've got now" substantially reduces the impact of any presentation. The same techniques which were suggested to open a talk can be employed to close one. Illustrations, quotations, jokes, questions, are all good ways of closing a talk. A strong, positive statement is one of the best. In nearly 200 years nobody seems to have improved on "I know not what course others may take, but as for me, give me liberty or give me death." One thing is vital: Your closing should tie the entire talk together in one cohesive unit.

SUMMARY OF SPEECH PLANNING

In any speaking situation, the first thing to consider is the purpose of the talk. There are seven general purposes: to stimulate, to convince, to actuate, to entertain, to inform, to secure goodwill, and to introduce. All of these purposes relate to a specific audience response. Although they can overlap in one talk, there should be one primary purpose of which the speaker should never lose sight.

After determining your purpose, make a careful analysis of three areas. Analyze your audience, situation and occasion. This estimate will aid you in interesting your audience and in achieving your general purpose.

The next step is to decide on the best way to deliver your talk. The extent of preparation and research will depend upon your choice. There are four methods of delivering talks: impromptu, memorization, manuscript, and extemporaneous. The extemporaneous method is best suited to most speeches in that it embodies the good qualities of the other three without incorporating their bad qualities.

The most effective way to prepare an extemporaneous talk is by using a key word outline. A key word outline condenses thoughts and ideas into "key words" so the speaker can memorize the sequences on the outline. There are three major parts to a key word outline: (1) the introduction, including an attention step, limited objective, and motivation; (2) the explanation, including main points and supporting material; and (3) the summary, including a recap of the main points, a re-emphasis of motivation and a forceful conclusion.

In preparing your key word outline, remember that all material should be personalized in terms of your audience, main points should be simple sentences using parallel construction where it will build emphasis, and supporting material should clarify, amplify, verify, or emphasize the main point under which it appears.

SPEECH WRITING

The public affairs office is usually the public speech writing department for the officer in command. As the senior Journalist in this public affairs position, you may be the speech writer for the command. At the very least, you can expect to be called on sometime during your career to write an occasional speech for the skipper and perhaps for other senior members of his staff. If your command is large enough to have a formal speaker's bureau in operation (discussed at the end of this chapter), you will be required to maintain several "canned" speeches and slide presentations for various occasions.

Speaking engagements in nearby communities are an integral part of the public affairs plan for gaining public support and understanding. Opportunities to speak are being sought more and more by all commands within the Navy. Therefore, the skipper and public affairs officer will expect you to assist them in researching and preparing, or in writing, the manuscripts of talks given by them or a representative of the command.

This job falls to the public affairs office not only because the officer in command does not have the time to prepare a different speech for each occasion, but also, because your office should be in an excellent position (1) to assess the audience's needs, desires, and interests in asking for a speaker; and (2) to determine the gaps in public understanding concerning activities, policies, and missions of your organization or installation.

In most cases these speeches will be far more effective if they are delivered extemporaneously from a carefully prepared outline. Very few speakers can deliver a speech effectively from a manuscript. However, there are times when it is advantageous or even essential to prepare the full manuscript.

The advantages of a written speech are:

- It provides opportunity to revise, edit, and polish the speech until it is literally a gem.
- It can be submitted for clearance and checked closely for policy or security violations.
- It reduces the possibility of a serious misquotation on critical matters.
- It assures the speaker of meeting the time limitations on radio, television or at a civic club function.
- Advance release can be made to newspapers to assure more complete and accurate coverage.

AUDIENCE ANALYSIS

In the preparation of a written speech, the analysis of the audience, the situation, and occasion, take on increased importance. An extemporaneous speaker can adjust his material as he is presenting it. The feedback he receives from his audience dictates certain changes and sometimes elaboration of a part or two.

The speech writer has no such opportunity. If he errs even in the slightest detail in his analysis, the speaker has no other recourse but to wade through an ill-adapted manuscript. Therefore, the analysis of the audience, the situation, and the occasion becomes more important and must be considered in greater detail.

In analyzing the audience, in addition to age, sex, background, size, and so forth, it is also suggested that you talk with members of the club or group as part of your research prior to starting to write the speech. If possible attend one of their meetings. This will aid you not only in your analysis of the audience but will also enable you to examine the physical situation where your speaker will make his delivery. The size of the room, the customary seating arrangement, and the facility for using aids might present a problem or might need greater attention in some circumstances; for example, in a converted dining room type of meeting place.

Sometimes the reason for an invitation to speak may not always be apparent on the surface. A commander of a fleet ballistic missile submarine squadron who receives an invitation to speak to the Chamber of Commerce on the subject of POLARIS, should not always jump to the conclusion that they are interested because the SUBRON itself is very shortly going to be homeported in their community. The audience may have read that this squadron of six or eight subs will soon be their neighbors, will be nuclear-powered, and will carry atomic weapons capability. Then their hidden motive for inviting him might conceivably be a fear of possible harm from the nuclear armament. On the other hand a request for a speaker may reflect the audience's desire to know the impact on the community of an incoming unit. The speech writer must know this and slant his speech accordingly. He must supply the speaker with the necessary facts to answer the questions they might pose.

SPEAKER ANALYSIS

Previously, we have been concerned with only three adjustments: to the audience, the situation, and the occasion. As the speaker, it was necessary to analyze the audience you hoped to influence, to know their wants and to adjust your material to their needs. But now as the speech writer, for another speaker, you have an additional adjustment to make: the analysis of the speaker. To write a speech for your CO or another person, you must put yourself in his place, understand his aims, and try to think the way he does. The idea is to, in a manner of speaking, get inside the person and learn what makes him tick. If you succeed, your words will sound natural coming from the man who delivers them. Make certain the speech reflects the speaker.

As a beginning, get to know the man. Where has he been? What has he done? Check the personal history file and you will find some answers. Read his previous speeches and the comments on them to get his ideas and his use of words. Listen to him talk and know how he expresses himself. Pick up his pet phrases and anecdotes. Find out if there are some words or sounds that he can't pronounce easily. Develop a writing style and vocabulary suited to his speaking personality, verbal mannerisms, and capability. If this is not possible, write the speech in a straight journalism style which will permit the speaker to personalize it himself.

STEPS IN PREPARATION

Let's assume that your office has received a request for the commanding officer (or his representative) to speak to a civic group. What steps would you take to assure a successful talk and to make it worth both the audience's time and the skipper's time?

Analyze

- Analyze the audience, occasion, and location.
- Determine the purpose that can best be served in the talk.
  1. Is it merely to inform?
  2. Is it to convince (or to actuate) the audience?
  3. Is it to secure their goodwill toward the command and its activities?
- Consider the speaker and his relationship to members of the group, his prestige with the group and his previous contacts with them.
- Consider the aspect of the subject that would best suit the above factors.

Recommend

- Go in to see your commander (or the speaker) to determine his wishes and ideas for the particular speech.

- Be prepared to recommend a limited objective which would most fit the requirements determined by your analysis.

- Be prepared, if this objective is accepted, to discuss the tentative outline points which would be covered. Be alert to references he makes to personal experiences which may be used as examples.

- If the speaker proposes a different topic, jot down the tentative outline points as you discuss it and check them with him before you leave. This one step will save considerable time in rewriting.

Outline

- Prepare a complete, detailed outline of the entire speech citing types of example material for each point to be made. (Speech outlining is very similar to magazine article outlining which was discussed in Chapter 9 of Journalist 3 & 2.)
- Plan the type of aids to be used (audio-visual aids will be discussed later in this chapter) and indicate on the outline where they are to appear in the speech. Most large commands have access to a graphics or training aids section which can prepare almost any type of visual aid you may need as long as you can supply them with a rough idea of what you want. Most speeches with which you can expect to become involved will be supported or illustrated with 35mm color transparencies. Movies are also used quite often to support a speech.
- Discuss the entire outline with the speaker to be sure it is evolving as he visualized it.

Polish The Speech

- Only after the entire outline and plan for the presentation is agreed on should you start to word the speech.
- Put yourself in the speaker's shoes and mentally place yourself in the physical setting before the specific audience as you write.
- Check out the aids, preferably in the setting where the speech will be given.
- If requested, listen to your speaker rehearse the speech and suggest improvements.

WORDING THE SPEECH

A speech is meant to be heard, not read. This means that you must write the speech in words that the speaker would use in conversation with a representative member of the group to which he is speaking.

As a speech writer, your job will be easier if you imagine your speaker talking to this representative member and telling him the information he has planned to communicate (the points in the prepared outline).

Pick out a member of the group, imagine him sitting across the desk from you asking a question now and then, putting in an argument occasionally. Write your speech to him, interjecting questions and answering arguments in words that the speaker would really use in everyday conversation. Start off the speech from the listener's point of view.

Use spoken, not written language. Some words cannot be heard and understood as quickly as you say them. If the audience does not catch the meaning of a word their minds are held up at a mental stoplight while the speaker goes on alone. Avoid pretentious language such as "fatuous," and "it behooves." Try for the simplest words to help the audience to understand.

Use examples for every point, preferably personal experiences of the speaker. Be sure that the example really supports the point you are making. There is a sure-fire formula for getting the point across: (1) state your point, (2) use an example, (3) restate your point. Check your script. Be sure that no statement important to your objective stands nude without an example or a "for instance" to clothe it.

Avoid these "talk traps":

- Don't get crushed by the weight of your own over-detailed and over-illustrated speech.
- Beware of falling into the void between two points in a bad transition.
- Don't find yourself out on a limb with no place to go after a big introduction.
- Don't become the prisoner of too many main points.
- Don't get trapped in a jungle of abstractions.

DELIVERY TECHNIQUES

Perhaps the most common dilemma faced by every speaker is that of nervousness. However, what most speakers forget is that this condition can be positive as well as negative. Of course, should you lose consciousness upon reaching the podium, your nerves are working against you. On the other hand, if you feel anxious and "keyed up" your nerves are doing just what they are supposed to do. The race horse which is alert and spirited before a race is often the favorite; the one that is calm and somewhat lethargic is almost counted upon to lose. The same applies to speaking; nerves can be an asset to a speaker by mentally preparing him for his presentation. Only when extreme nervousness or extreme nonchalance exist need the speaker concern himself with the natural phenomenon of nervousness.

Nervousness is a natural and healthy thing. Speaking before a group for the first time doesn't come easy. However, by understanding the techniques necessary for building self-confidence, you will be well on your way to becoming a more effective speaker.

The first thing you must do is develop a positive attitude—convince yourself that you have the ability to improve. No one is a born speaker or instructor. Speaking well is a skill that is developed as a result of training and practice. Once you have convinced yourself you can improve, you are ready to begin.

Your fastest method of developing self-confidence is to be thoroughly prepared. If you have carefully followed the steps in preparation described in this chapter, you should be confident that the material you have prepared is adapted to the needs and interests of your audience. You will have the points you wish to make organized in logical sequence and you will be able to recall the key word outline from quick reference to your notes. This is the most heartening feeling a speaker can have.

Once you are secure in your knowledge you'll almost want to get up and share it. This impulse to get your ideas across must be encouraged for you'll find that it will increase your interest and fun in all speaking situations. Wanting to say something so that your audience gets the point is one of the impromptu secrets of delivery.

Because of the differences of the personalities of individual speakers and audiences, there are no iron-clad rules or principles that can be given to you regarding the delivery of a speech. You may ask at this point, "Why did you include audience when you were talking about differences in personalities?" To answer this question briefly: the interest and understanding demonstrated by the audience influence the speaker in both what he says and how he says it. Only general suggestions can be made, which each speaker must adjust to suit his personality and his audience. Here are some pointers that may give you an idea of what the "how to say it" involves:

Directness

Look at your audience. Good eye contact tells the speaker what the reaction (feed-back) of his audience is and it creates the impression that you're talking personally to each member of the audience.

Deliver your talk as if it were the most important thing in your life. Make everyone within the audience understand exactly what you are trying to say. Talk to your listeners as if you expected them to stand up and talk right back to you. Vitality will produce effective delivery. There is nothing quite so dull as watching a speaker who is lethargic and seems to be on the borderline of sleep while he is delivering his talk. It is much easier to deliver the points effectively if the speaker is enthusiastically concerned in getting his ideas across.

Establish a sense of communication with your audience. Think of the members of your audience, not yourself, as you talk to them. Make every effort to express yourself with enthusiasm. Sincerity and interest in your audience warms the manner of delivery.

Platform Behavior And Appearance

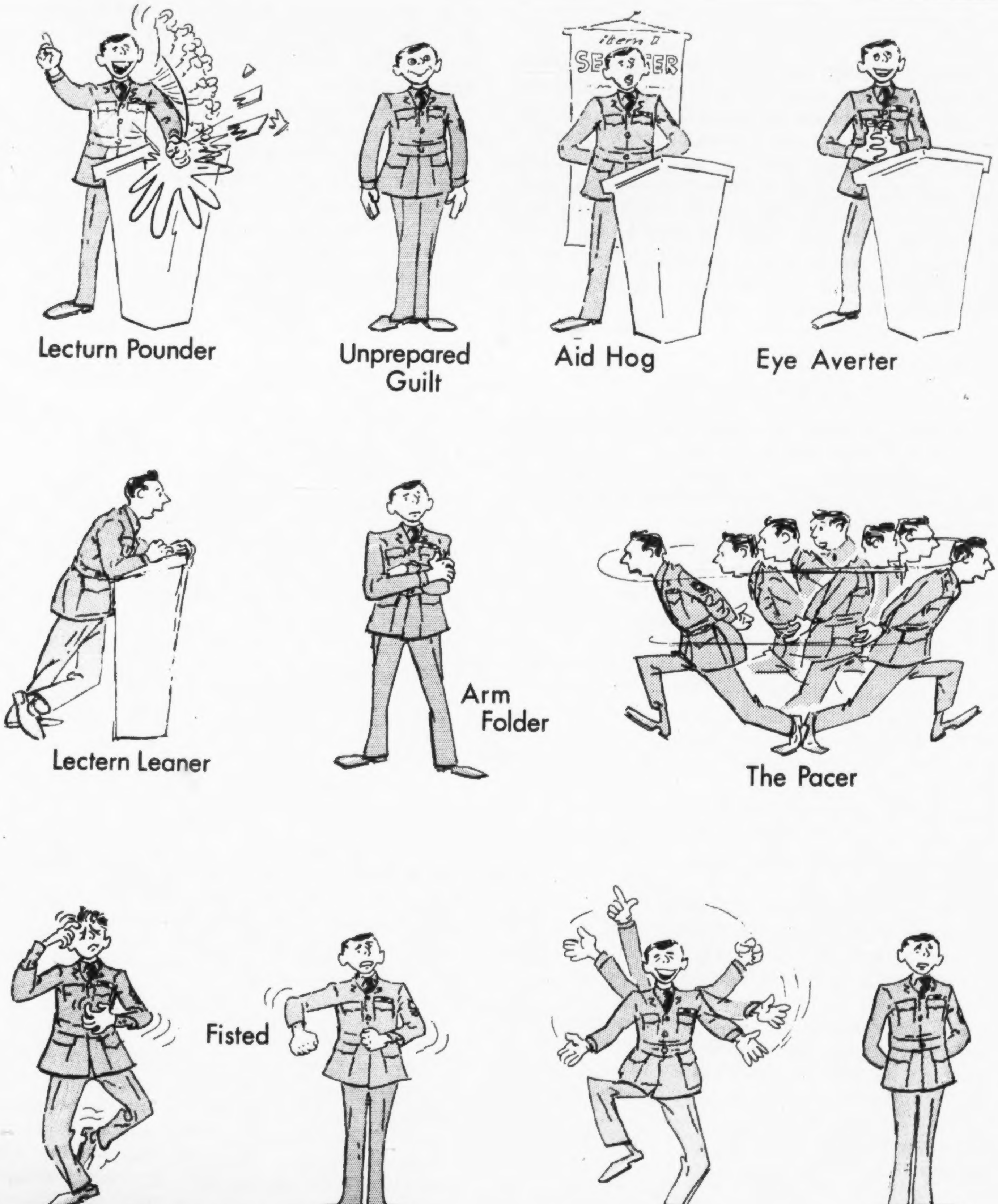
Movement of a speaker has the effect of attracting the attention of the audience. If the movement is natural and easy it is valuable. Do not distract your audience by too much movement, but don't remain glued to one spot.

A gesture is the movement of any part of the body to convey some thought or emotion. Gestures should always be purposeful. They must be natural and seem to grow out of what you are saying. Avoid artificial gestures and mannerisms which do not help to express an idea.

Whenever you speak you and the Navy will be judged by your appearance. Immaculate grooming will give you added confidence in facing your audience and will add emphasis to what you say.

Voice

The quality of your voice has a direct bearing on the effect you will create. Make sure you are loud enough to be heard. Nothing is quite so exasperating as trying to read a speaker's lips in order to find out what he is saying. Volume should be increased so that the person in the last row can hear every word that you utter. Expressiveness is important, too. An expressive voice varies the rate of speaking and appears to be conversational in tone.


Lecturn Pounder
Unprepared Guilt
item II
SE ER
Aid Hog
Eye Averter
Lectern Leaner
Arm Folder
The Pacer
Fidgeter
Fisted
Over Gestured
Immobile

174.19

Figure 5-3.—Distraction can be caused by unnatural or exaggerated platform behavior.

Delivery Rate

Some thoughts should be spoken slowly, some with feeling, and some in excitement. But above all, the rate should be natural for the idea expressed and should serve to emphasize important ideas. Of course, the choice of words and the selection of language to convey your ideas must not be overlooked. No speaker will ever have to contend with the criticism that he has a dull or faltering voice if he earnestly wishes to get his point across and avoids sounding wooden and mechanical in delivery.

TYPES OF AUDIO-VISUAL EQUIPMENT AND MATERIALS

There are several types of visual and audio aids which a speaker can employ to support his oral presentation. The materials and equipment which we will now discuss are common at most commands throughout the Navy. They can be procured through the various supply channels; prepared either by the speaker himself, speech writer/supporter, or the command's graphics division; and borrowed from nearby training aids centers or film libraries. Most large public affairs offices, as part of their standard office equipment, maintain such items as projectors, screens, recorders, film footage, a 35mm slide library/file, and so forth. For the actual operation of this equipment, refer to the various manufacturer's guide books (this is beyond the scope of this chapter).

Audio-Visual equipment and materials fall into four general categories:

- Directly Shown Graphics
- Optically Projected Graphics
- Actual Objects or Models
- Audio or Sound Effects

In your speaking situation, you must decide which category (or combination) will serve you best in increasing your ability to communicate your information to a particular audience.

Directly Shown Graphics

In the first category, we have charts, graphs, posters, maps, blackboards, and handouts.

CHARTS.—A chart may range from a simple list to a complex portrayal of function and structure of an organization. A well-made chart that is simple and uncluttered will add immeasurably to the interest and clarity of your presentation.

A chart frequently used is the strip-tease outline chart. This is a chart that contains a brief outline covered with strips of paper. The strips are removed when the right word, symbol, or phrase is needed to reinforce the oral presentation. Of course, the words or phrases should be arranged in logical sequence, corresponding to your key word outline or prepared manuscript.

There are certain rules that should be kept in mind when using any chart:

- Use short phrases and short words and illustrate their meaning, if applicable.
- Type and lettering must be large enough to be seen easily.
- Use highly visible colors.
- Don't use too many colors.
- Above all, keep it simple.

GRAPHS.—The presentation of statistical material can be made clearer, more vivid and more interesting by the use of well planned graphs. Subjects such as the growth of manufacturing in the United States, the breakdown of our budget dollar or comparisons of living standards are best presented with graphs. They require very little special skill in presentation. Almost all fall into four categories:

- The line-graph is used to demonstrate trends and the changes that take place in such things as income and population.
- The bar-graph is another type used to show information of a comparative nature. The major difference between this type of graph and the line-graph is that the bar-graph need not show any passage of time.
- The pie-graph is often used to present percentage break-down. The complete pie or circle represents 100%. The pieces represent proportional percentages.
- Although more difficult to prepare, the picture-graph is often the most interesting and striking of the four types. Picture-graphs are used to show trends, comparisons or combinations of the two. They are prepared in a similar manner to the bar-graph. By substituting whole and part symbols for the bar, percentages or quantities can be indicated accurately.

POSTERS.—Posters are used to symbolize ideas. Usually they do not contain any text.

Sometimes a short statement or one word can be used to help the audience grasp the idea more quickly. An illustration which clarifies your point can convey a message with great impact.

Poster preparation is not difficult. Just remember when you prepare a poster (or working with the graphics division on its preparation) to eliminate all unnecessary words—keep the message simple and direct and make sure your picture illustrates what you are trying to get across. There are several methods by which you can produce a poster:

- Opaque projector enlarges pictures which may be traced and colored in "color-book" fashion.
- Carbon paper and stylus may be used either for tracing directly or using tracing paper in between.
- By drafting, using T-square and pantograph.
- Free-hand.

MAPS.—Here are some suggestions to help develop your technique of using a map effectively as an aid in speaking.

- Acquaint yourself with the map so that you don't have to hunt for the country, state, city, or area you are trying to point out.
- Colored overlays may be used to outline areas that need special designation.
- Colored ribbons may be stretched between points to show relationships and distances.
- Cut-outs such as arrows, circles, and rings may be prepared in advance and scotch-taped to the map in the course of the presentation.

A map should be large enough to be seen easily; it is preferable to draw in or emphasize by color the areas you are discussing. Maps may be reproduced in the same fashion as posters.

CHALKBOARD.—The main advantage of the chalkboard is that an idea can be placed on the board bit by bit or strip-teased as it is developed orally. Some rules or hints for using the chalkboard are:

- Plan your illustrations in advance.
- Keep the board simple and uncluttered.
- Make sure that everyone can see the board.
- Stand to one side of the chalkboard in order to avoid obstructing the view of the board. Don't keep back to audience for prolonged periods.
- Use a pointer whenever you are going to point to something on the board.
- Use an eraser (rather than your hands) for any erasures.
- Don't allow yourself to get trapped by substituting the chalkboard for visual aids that you didn't get a chance to prepare in advance.
- Press hard on the chalk and make sure your handwriting is legible.
- Use color for emphasis—not mere decoration.
- Diagrams may be sketched in advance with pencil to expedite the drawing during a speaking situation.
- Artwork may be prepared in advance and strip-teased.

HANDOUTS.—You may use a previously prepared, mimeographed chart, drawing, data sheet, welcome aboard brochure, and so forth as an aid to your talk. If you do you must plan carefully the time of the distribution. Beware of the temptation to pass out handouts, outlines, or any printed matter during the presentation. Attention is diverted from what you are saying and continuity is lost. The principles involved are:

- Motivate the audience to want to read the material.
- Have a system for smooth distribution.
- Maintain contact and continuity.

The best time to distribute handouts is at the end of the presentation, during which time you may ask for questions. An alternate time is before you begin, if the audience has previously been motivated to recognize the value of the material.

Optically Projected Aids

In the second category we have the opaque projector, the overhead transparency projector, 16 MM films, film strips, slide projector (3-1/4" X 4" slides), and slide projector (35mm format).

OPAQUE PROJECTOR.—The opaque projector has a twofold purpose:

- It may be used to project graphs, photographs, etc., that are too small to be seen and yet should be shown to the audience in their original form.
- It may be used for enlarging clippings, maps, photographs, and so forth, for tracing by hand, and for preparing graphs, posters, and maps (permits you to project an illustration or other material out of a book without damaging the publication).

The favorable feature of the "opaque" is its ease of operation. To operate it, you merely place the illustration in position on the bottom drop-shelf of the projector, turn on the projector and find the image projected on the screen or wall.

If you have several illustrations you wish to project in sequence, mount them on a flat sheet of heavy paper and roll them through the projector. The width should be the same as the shelf. The length—as long a sheet as necessary to mount your illustrations.

The disadvantage is the noise the fan blower creates when you turn the projector on; you must increase your volume, or your group will find it difficult to hear you. In addition, the room must be completely dark and an assistant is needed to operate the machine.

THE OVERHEAD TRANSPARENCY PROJECTOR.—This projector is a favorite with both speakers and audience. Its versatility permits it to be a transparency projector or a mechanical chalkboard. The advantage of the overhead is its ease of operation. Also, you don't have to darken the room completely in order to project a sharp image; thus the discussion atmosphere is not hampered by darkness.

The overhead transparency projector, like the opaque projector, is noisy when the fan blower is turned on. Remember to increase your volume when you are operating the projector.

Types of transparency slides which may be used include: cellophane or plastic sheets, overlays, cutouts, bar-graphs, and animated devices that are constructed transparent models with movable parts or by using polarization.

The overhead transparency slide may be made in many ways. Listed are those most commonly found in the Navy:

- Direct drawing on acetate using grease pencils, acetate ink, felt tip pens, colored acetate, and colored transparent chart tapes.
- Photo-reflex printing (bouncing a light source off the copy directly to a negative - called contact printing in photography) can produce a transparency from copy such as books, magazines, and photographs.
- Diazo printing produces a transparency in color from an inked master which is made by tracing from copy with India ink. The film is ammonia sensitive and similar to the blueprinting process. Each color requires a separate master.
- Direct lift, by using clear acetate and rubber glue and glueing the acetate directly to the clay copy and soaking apart in water. This process ruins the original copy.

All transparencies must be mounted on cardboard frames to ensure their lying flat on the projector stage and to block out excess light.

16 MM FILMS (MOTION PICTURES).—Careful planning of their selection is necessary if films are to complement your speaking situation. Here are a number of important steps to consider when selecting a film or films in support of a speech or presentation:

- Select the film carefully. Make sure the film will help clarify and add to your presentation.
- Preview the film. Within this step, you double-check your selection and if the film is right, choose the important points of the film that you want to highlight and to emphasize when you introduce the film.
- Plan the introduction of the film and the discussion after the film, which will emphasize the key points.
- Make a final check of the film and equipment prior to the presentation. Be sure your projector is plugged in and focused and that the amplifier is turned on.
- Introduce the film by telling the audience what they can learn by seeing the film and suggest the important points to look for within the film.

FILM STRIPS.—The same rules are appropriate for showing the film strip except that the film strip requires more activity on your part. As each frame of the film strip is projected you must add a brief explanation when necessary to clarify it. Let someone else operate the projector so that you can stand by the screen and point out important features of each picture. Incidentally, a pointer is a valuable tool for doing this. Explain, whenever necessary, but avoid lengthy explanations. With the room darkened and the speaker almost invisible, lengthy explanations often create boredom.

SLIDE PROJECTOR (3 1/4" X 4" FORMAT).—Slides have a use similar to film strips. The machine projects 3 1/4" X 4" glass slides or plastic-framed Polaroid slides. The glass slides are easily made through either of two processes:

- The carbon-cellophane process—A piece of cellophane and a piece of carbon paper are placed into the typewriter and the message is typed onto the cellophane. A point to remember is that the carbon paper should be fresh and the carbon side should be against the cellophane in order to produce a dark impression of the type. Then cut your cellophane to size and insert it between two sheets of glass that are essentially prepared for the slide projector. Tape the edges and you have a working slide.
- The photographic process—In this process one sheet of glass is sensitized. The image is projected onto the sheet of glass and then the glass is developed as is a negative of an ordinary photograph. After it is dried, cover it with another sheet of glass, tape them together, and you're ready to present it.

Polaroid slides are made the same way a Polaroid picture is taken, using either a standard Polaroid camera or a Polaroid back on a Speed Graflex camera. Finished slides are complete in two minutes. It is suggested that the camera be mounted on a stand when photographing art work or graphics. For further information on this system, see The Navy's Quick Slide System, NAVEXOS P-2328-3. This publication discusses a technique for the rapid preparation and processing of slides.

SLIDE PROJECTOR (35MM FORMAT).—This is the most popular of all visual aids used by Navy speakers. The 35 mm projector and its associated equipment is portable, remote controlled, and very versatile, making it an excellent device for public speaking use. Most public affairs offices, especially if operating a speaker's bureau, have a good 35mm projector system. By using a 35mm camera, a series of shots that coincide with your main speech points can be used in the projector.

Actual Objects Or Models

In the third category we have actual objects or models.

OBJECTS.—At times actual objects can be used to support your main points. They can be the actual objects you are speaking about or can symbolize your idea; e.g., a mechanic's hammer and a sickle can represent Communism. Two things must be remembered when using actual objects as visual aids.

- The object must be large enough so that all important details are visible, yet small enough to be handled by the speaker.
- The object must not be displayed by holding in the hands, but set on a table or used on a hook and loop board.

MODELS.—Models representing tangible objects can be made to symbolize an intangible idea and can often be used to support your point; e.g., a scale—to represent justice; a small statue of liberty—to represent freedom, and so forth.

Models can be made easily from cardboard, wood, and string and can support your Navy message. Often with models, action can be built in to enhance further the impact of the aid. The same rules which apply to objects also apply to models displayed in the speaking area.

Audio Or Sound Effects

In the fourth category we have audio devices. Audio devices when used in conjunction with visual aids can further the impact of your presentation and increase the retention of your subject matter. Audio as well as visual aids must be clearly understandable by your audience in order to support your point. If it is incomprehensible, it can only lead to confusion. There are two main types of audio equipment: the tape recorder and the military reproducer.

THE TAPE RECORDER.—The tape recorder when used correctly is an excellent audio aid and can be used in many ways. Its chief advantages are:

- Relatively lightweight and portable.
- Clear sound reproduction (high fidelity).
- Easy cueing. All controls can be pre-set so that the speaker can push one button at the most effective moment.

THE MILITARY REPRODUCER.—The military reproducer is a combined record player, amplifier and public address system, capable of playing 33, 45, and 78 high fidelity microgroove records. The machine can be used for music, sound effects, and speeches, and at the same time operating as a public address system. It, however, has several drawbacks; the machine is:

- Heavy and not very portable.
- Difficult to cue.
- Complicated to control and requires an assistant to the speaker.

The reproducer if used as a permanent setup in conjunction with a tape recorder to reproduce voice on sound and sound on audio effects on tape, can overcome the above drawbacks.

STAGING A PRESENTATION

The use of audio-visual equipment and materials to support a speech greatly increase our ability to communicate the Navy message. However, when audio-visuals are used in a presentation, the speaking situation must be well-staged. Giving a speech involves more than well-organized subject matter, proper equipment, and complementary audio and visual segments.

Proper staging of a presentation depends on controlling the environment to the maximum possible extent. There are three aspects of environment that can usually be controlled:

- SPACE ARRANGEMENT—The location of the speaker and screen in relation to the audience should assure that every person in the audience has a clear view of both.

- LIGHTING—There should be enough light but not so much as to be distracting to the audience.
- MECHANICS—The operation and noise of the projector can be distracting influences, and therefore should be kept to a minimum.

Careful planning in each of these areas pays off by increasing audience attentiveness.

SPACE ARRANGEMENT

Two important factors must be considered in space arrangement:

- The Screen
- The Line of Vision

The Screen

The screen should be high enough so that the audience has an unobstructed view. From the person nearest to the front to those in the rear, there should be no obstacle to vision.

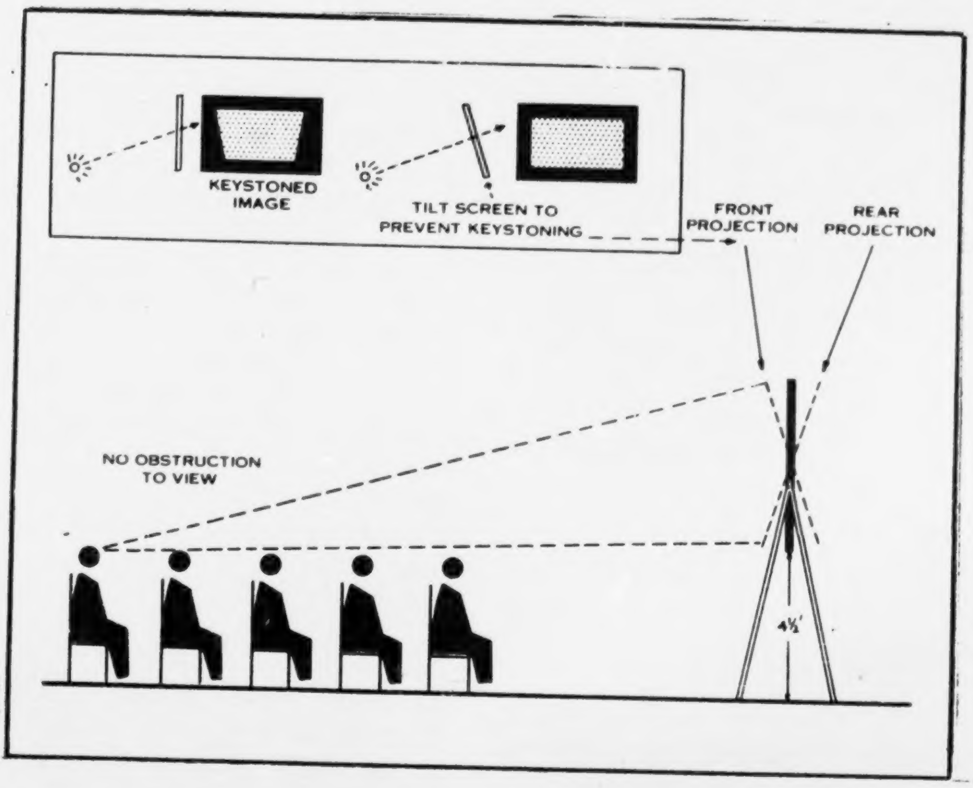
In most situations, particularly in rooms where the floor does not slope and there is no platform, the bottom edge of the screen should be at least 4 1/2 feet from the floor. With the screen at this height, most people will have an unobstructed view. On the other hand, the screen should not be too high for viewing comfort.

The screen should be tilted as necessary to eliminate "keystoning" (that is, a distortion of the image in which the top of the picture is enlarged out of proportion). The principle involved is that the plane of the screen should be at a right angle to the centerline of projection; otherwise the image will be distorted (see figure 5-4).

Wide horizontal angles of vision should also be avoided. In an oblong room, the screen should preferably be parallel to the shorter dimension. If the screen is set parallel to the longer dimension, the angle of vision at either side becomes too great for easy viewing.

For optimum viewing, the accepted standards for audience placement in relation to the screen are:

- Distance to the closest viewer: Two times the width of the screen.
- Distance to farthest viewer: Six times the width of the screen.
- Widest angle of view:
  1. Beaded screen—22° from the centerline of projection.
  2. Mat-finish screen—30° from the centerline of projection.



174.20

Figure 5-4.—Proper screen positioning is very important in staging a speaking area.

3. Lenticular screen—40° to 50° from the centerline of projection. See figure 5-5.

Two general types of screens are available for projection use: front projection screens, which are opaque surfaces; and rear projection screens, which are made of translucent material.

Front projection screens fall into three categories: beaded, mat finish, and lenticular. The lenticular screen is made up of tiny lens elements that confine the reflection or transmission of light and permits wide-angle viewing.

Rear projection screens are of two general types: the translucent mat finish and the lenticular type. If the screen has a finish on one side and a polished surface on the other, turning the polished surface to face the viewer will afford good contrast but will reflect room light and will probably necessitate complete darkening of the room. If the mat finish side is turned to face the viewers, contrast will be slightly less but room lights can be used, which is a desirable feature.

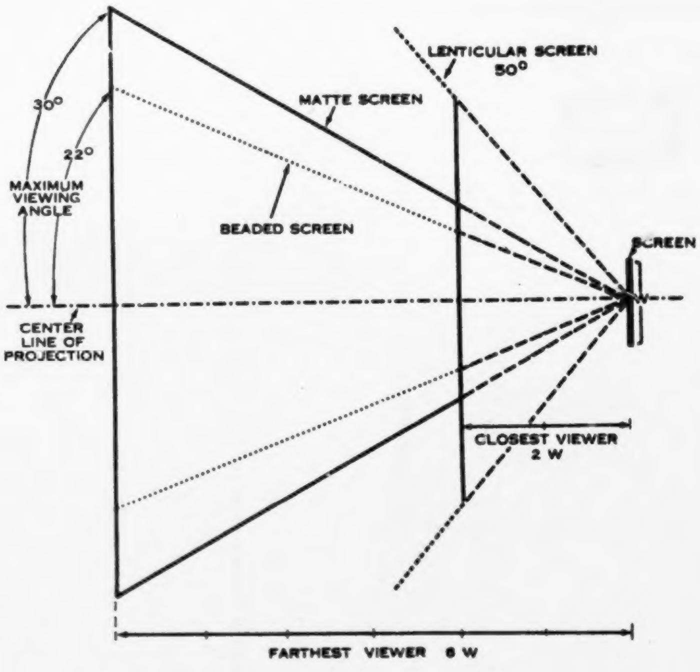
Line of Vision

The second important principle in planning the space arrangement is that the speaker should not stand in the line of vision. The lectern should be set to one side of the screen, leaving a clear view of two-thirds of the stage area and only partially blocking the remaining third. On the opposite side of the screen from the lectern, A-frames, flipcharts, chalkboards, and so forth can be set up for optimum visibility.

LIGHTING

Proper lighting is important to relaxed viewing. Without question, the less the room light, the more brilliant the image on the screen and the greater the contrast. But, brilliance and glare can be annoying and can cause eyestrain. A proper level of room light reduces the contrast and permits viewing with a minimum of strain.

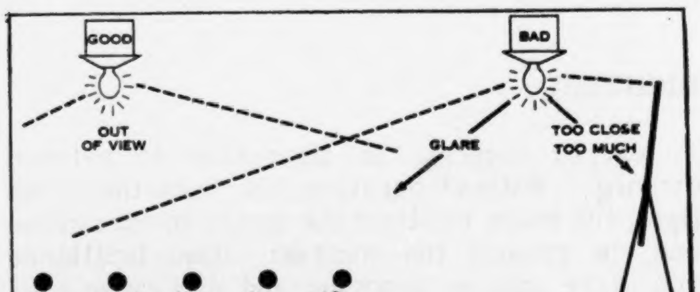
Room light should have its source behind or, at least, to the rear of the audience (see fig. 5-6). In this way, glare spots in competition with the screen are avoided, and the intensity


LENTICULAR SCREEN
50°
MATTE SCREEN
30°
22°
MAXIMUM VIEWING ANGLE
BEADED SCREEN
SCREEN
CENTER LINE OF PROJECTION
CLOSEST VIEWER 2 W
FARTHEST VIEWER 6 W

174.21
Figure 5-5.—Accepted standards for audience placement in relation to the screen.

of extraneous light on the screen, which would tend to reduce contrast, is also avoided.

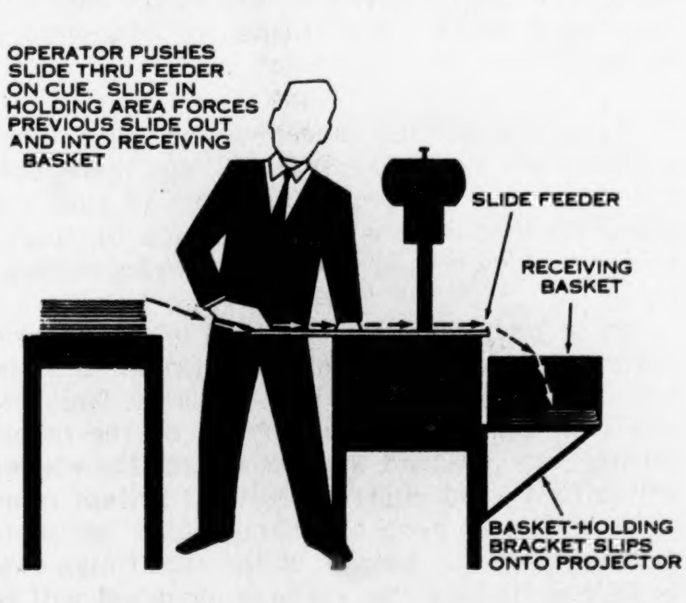
Front lights produce too much light on the screen, and their glare is distracting. Another important factor in lighting is that one should never schedule an overhead projector presentation in the morning in a room which has windows on the east side which cannot be draped. Conversely, presentations should not be scheduled in the afternoon in a room with windows on the west side which cannot be draped.


GOOD
BAD
OUT OF VIEW
GLARE
TOO CLOSE
TOO MUCH

174.22
Figure 5-6.—Room light should have source to rear of audience.

THE PROJECTOR SHOULD NEVER BE FOCUSED ON THE SCREEN WITHOUT A SLIDE. The absence of a slide on the overhead projector while changing transparencies results in an annoying glare. The darker the room, the greater the annoying glare, and the greater the distraction to the flow of the presentation. None of the usual solutions to this problem are quite satisfactory. The switching of the projector bulb on and off brings the risk of bulb failure, which can be an awkward distraction, to say the least. For an over-head projector, the shutter that fits just under the lens can be used, but manipulation calls for a third hand if transparencies are to be shifted quickly. Further, this shutter does not cut off the light from either the ceiling or the operator's eyes. The operator may therefore be temporarily blinded and possibly lose his place in the script.

To solve this problem, you can use a simple device that cuts off light at the aperture as well as prepositions slides. This device, designed to work with any overhead projector, is attached to the light table with masking tape. A transparency is fed into the channels and centered over the aperture. While this transparency is being shown, the next transparency is fed into the holding area. To change transparencies, it is necessary merely to push the new transparency into position, thus forcing the first one out. This device permits very rapid changes, the use of single cue words with no pause for changing the slide, and assures that there is always a slide over the light source. See figure 5-7.


OPERATOR PUSHES SLIDE THRU FEEDER ON CUE. SLIDE IN HOLDING AREA FORCES PREVIOUS SLIDE OUT AND INTO RECEIVING BASKET
SLIDE FEEDER
RECEIVING BASKET
BASKET-HOLDING BRACKET SLIPS ONTO PROJECTOR

174.23
Figure 5-7.—Overhead projector slide feeder.

MECHANICS

A well set up presentation area with smooth working equipment can add immeasurably to the speaker's confidence and poise. At the same time, nothing can ruin a presentation more than equipment that functions incorrectly or audio-visual devices that can't be seen or heard.

Projectors should be set up with the lens at exact right angles to the screen to prevent any sideway keystoning. Allow sufficient distance so that the image fills as much of the screen as possible while retaining sharp focus.

Whenever possible, the mechanics of a presentation should be kept in the background—either behind the screen, to the rear of the audience, or in an enclosed projection booth.

The rear projection arrangement not only hides the machine and its operator, but also reduces the noise and interference of the projector fans. Just as important, rear projection separates the projector and the narrator, thus eliminating a potential source of distraction. See figure 5-8.

For rear projection (using the overhead projector described earlier) a translucent screen must be used so that the image will go through the screen; also, the transparencies must be reverse-mounted. Portable translucent screens that can be carried in small convenient cases, can be purchased in several sizes. The better types can be assembled in various ways to give different heights and to slant forward or backward to eliminate keystoning.

In mounting transparencies for rear projection, it is necessary to reverse the transparencies (that is, to turn them upside down) before binding them in the frame. Transparencies with overlays, when mounted for rear projection, cannot be used for front projection without remounting them in the frame. See figure 5-9.

The major problem in rear projection is often lack of room behind the screen.

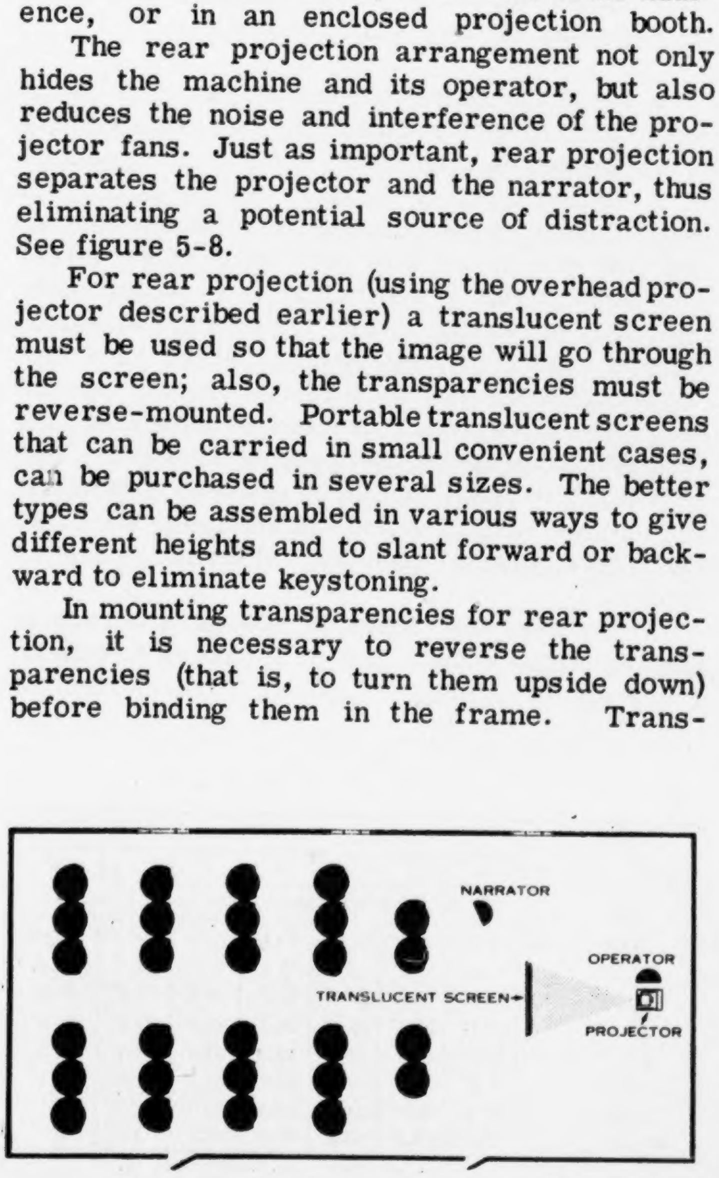
When using more than one type of projector for a presentation (using the rear of audience or projection booth method) stagger the heights of each projector (see figure 5-10). This will ensure that each machine will not project the silhouette of the projector in front.

After your projectors are in position, the following steps should be taken:

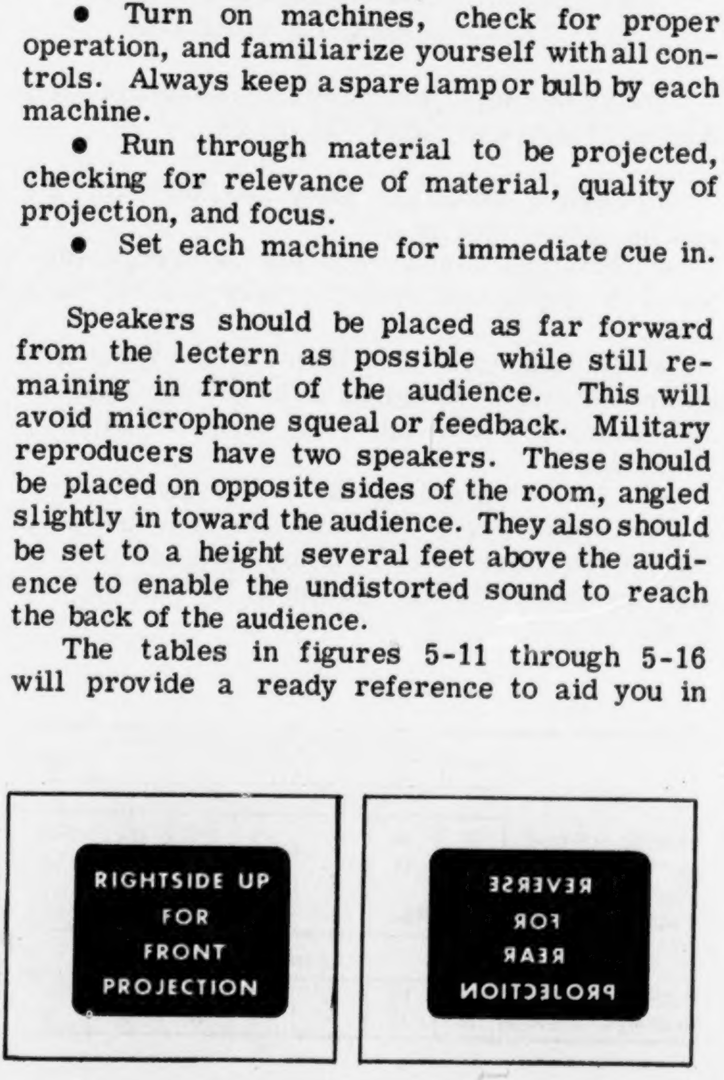
- Connect power cords, making sure all connections are firm and cables placed so people will not trip over them causing damage to themselves and to the machinery.
- Turn on machines, check for proper operation, and familiarize yourself with all controls. Always keep a spare lamp or bulb by each machine.
- Run through material to be projected, checking for relevance of material, quality of projection, and focus.
- Set each machine for immediate cue in.

Speakers should be placed as far forward from the lectern as possible while still remaining in front of the audience. This will avoid microphone squeal or feedback. Military reproducers have two speakers. These should be placed on opposite sides of the room, angled slightly in toward the audience. They also should be set to a height several feet above the audience to enable the undistorted sound to reach the back of the audience.

The tables in figures 5-11 through 5-16 will provide a ready reference to aid you in



174.24
Figure 5-8.—The mechanics of a presentation should be kept in the background.



174.25
Figure 5-9.—Transparencies must be mounted in reverse for rear projection.

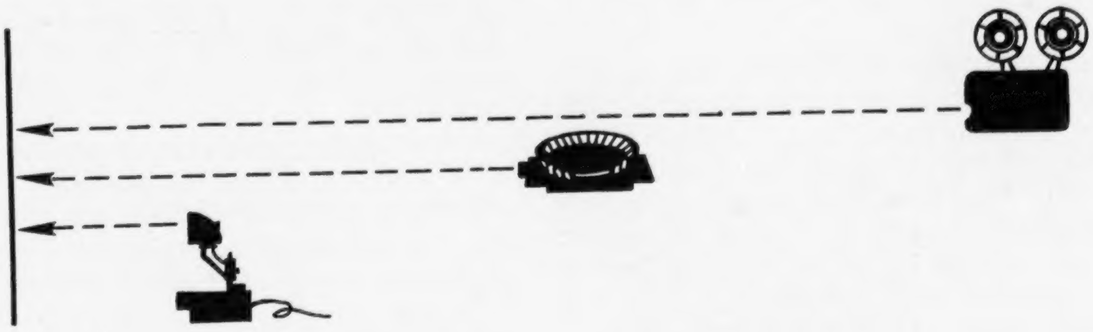


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Figure 5-10.—Stagger the height of each projector.

preparing visuals and in planning the staging of a presentation.

ESTABLISHMENT AND OPERATION OF LOCAL SPEAKERS BUREAUS

The functions of the Navy Department Speech Bureau (located at CHINFO) are to:

- Secure qualified Navy speakers for all appropriate gatherings.
- Provide (upon request) reference material in depth concerning primary naval subjects.
- Develop and distribute publications and other materials designed to encourage support and improve public speaking by qualified Navy spokemen.
- Provide professional vocal delivery counsel to senior Navy speakers through use of a Navy Department Speech Evaluation Laboratory and an annual Speech Seminar in Washington, D. C.
- Attempt to broaden the scope of platform appearances by Navy speakers to include all segments of American society.

A local speakers bureau is that part of the public affairs office which has the responsibility of implementing the above functions (of course on a much smaller basis). It is usually an integral part of the community relations section and offers one of the best and most direct means of reaching the public and keeping them informed on various Navy activities. All naval district public affairs offices, which have responsibility for the bulk of the Navy's speech program, have been directed to establish and maintain a speakers bureau (see Article B-3003 of NAVSO P-1035). Other large area commands and some allied naval commands such as SACLANT, operate some type of formal speakers program.

In its simplest form, a speakers bureau is nothing more than a list of speakers to talk on a variety of subjects. To be a truly effective

	WIDTH OF PICTURE ON SCREEN						
	4'	5'	6'	7'	8'	9'	10'
	OPTIMUM NUMBER OF VIEWERS						
BEADED SCREEN	32	50	72	98	128	162	200
MATTE SCREEN	53	83	120	163	213	270	333
LENTICULAR SCREEN	103	166	230	326	428	538	637
	SCREEN DISTANCE						
CLOSEST VIEWER	8'	10'	12'	14'	16'	18'	20'
FARTHEST VIEWER	24'	30'	36'	42'	48'	54'	60'

174.27

Figure 5-11.—Relationship of audience size and placement to screen size.

LENS FOCAL LENGTH	WIDTH OF PICTURE ON SCREEN						
	4'	5'	6'	7'	8'	9'	10'
	DISTANCE OF PROJECTOR FROM SCREEN						
3/4"	7.9'	9.9'	11.8'	13.8'	15.8'	17.8'	19.7'
1"	10.5'	13.2'	15.8'	18.4'	21.1'	23.7'	26.3'
1 1/2"	15.8'	19.7'	23.7'	27.5'	31.6'	35.5'	39.5'
2"	21.0'	26.3'	31.6'	36.8'	42.1'	47.4'	52.6'
2 1/2"	26.3'	32.9'	39.5'	46.5'	52.6'	59.2'	65.8'
3"	31.6'	39.5'	47.4'	55.3'	63.2'	71.1'	78.9'
3 1/2"	36.8'	46.1'	55.3'	64.5'	73.7'	82.9'	92.1'
4"	42.1'	52.6'	63.2'	73.7'	84.2'	94.0'	105.3'

174.28

Figure 5-12.—16MM Sound Movie Projector (aperture—.390").

LENS FOCAL LENGTH	WIDTH OF PICTURE ON SCREEN						
	4'	5'	6'	7'	8'	9'	10'
	DISTANCE OF PROJECTOR FROM SCREEN						
2"	8.8'	11.0'	13.2'	15.5'	17.7'	19.9'	22.1'
3"	13.2'	16.6'	19.9'	23.2'	26.6'	29.8'	33.1'
3 1/2"	15.5'	19.3'	23.2'	27.0'	30.8'	34.8'	38.6'
4"	17.7'	22.1'	23.5'	30.9'	35.3'	39.7'	44.2'
5"	22.1'	27.6'	33.1'	38.6'	44.2'	49.7'	55.2'
6"	26.5'	33.1'	39.7'	46.4'	53.0'	59.6'	66.2'
7"	30.9'	38.6'	46.4'	54.1'	61.8'	69.5'	77.3'
7 1/2"	35.1'	41.4'	49.7'	57.9'	66.2'	74.5'	82.8'
9"	39.7'	49.7'	59.6'	69.5'	79.5'	89.4'	99.3'
10"	44.2'	53.2'	66.2'	77.3'	88.3'	99.3'	110.4'
11"	42.6'	60.7'	72.0'	85.0'	97.1'	109.3'	121.4'

174.29

Figure 5-13.—Single Frame Film Strip Projector (aperture—.906").

tool in enhancing the goals of a well planned community relations program, however, a speakers bureau demands much more. It demands, for example, detailed planning and a considerable amount of organizational procedures. In establishing and operating an effective speakers bureau, there are certain steps that should be followed:

- Prepare a good, solid planning directive.
- Develop and maintain a roster of volunteer speakers.
- Prepare speakers' folders.
- Develop a community organizations file.
- Develop a speakers' bureau reference library file.
- Maintain an organized file on all incoming and outgoing correspondence relating to the bureau's operation.
- Evaluate all speaker requests.
- Be prepared to assist the speakers in any way possible.
- Evaluate each speaking engagement.

LENS FOCAL LENGTH	WIDTH OF PICTURE ON SCREEN						
	4'	5'	6'	7'	8'	9'	10'
	DISTANCE OF PROJECTOR FROM SCREEN						
2"	6.0'	7.5'	9.0'	10.4'	11.9'	13.4'	14.9'
3"	9.0'	11.2'	13.4'	15.7'	17.4'	21.1'	22.4'
3 1/2"	10.4'	13.1'	15.7'	18.3'	20.9'	23.5'	26.1'
4"	11.9'	14.9'	17.9'	20.9'	23.9'	26.9'	29.9'
5"	14.9'	18.7'	22.4'	26.1'	29.9'	33.6'	37.3'
6"	17.9'	22.4'	26.9'	31.3'	38.8'	40.3'	44.8'
7"	20.9'	26.1'	31.3'	36.6'	41.8'	47.0'	52.2'
7 1/2"	22.4'	28.0'	33.6'	39.2'	44.8'	50.4'	56.0'
9"	26.9'	33.6'	40.8'	47.0'	53.7'	60.4'	67.2'
10"	29.9'	37.3'	44.8'	52.2'	57.5'	67.2'	74.2'
11"	32.8'	41.0'	49.3'	52.5'	65.7'	73.9'	82.1'

174.30

Figure 5-14.—Double Frame Film Strip and 35MM Slide Projector (aperture—1.34").

LENS FOCAL LENGTH	WIDTH OF PICTURE ON SCREEN						
	4'	5'	6'	7'	8'	9'	10'
	DISTANCE OF PROJECTOR FROM SCREEN						
4"	5.3'	6.7'	8.0'	9.3'	10.7'	12.0'	13.3'
6"	8.0'	10.0'	12.0'	14.0'	16.0'	18.0'	20.0'
8"	10.7'	13.3'	16.0'	18.7'	21.3'	24.0'	26.7'
10"	13.3'	16.7'	20.0'	23.3'	26.7'	30.0'	33.3'
12"	16.0'	20.0'	24.0'	28.0'	32.0'	36.0'	40.0'
16"	21.3'	26.7	32.0'	37.3'	42.7'	48.0'	53.3'
20"	26.7'	33.3'	40.0'	46.7'	53.3'	60.0'	66.7'
24"	32.0'	40.0'	48.0'	56.0'	64.0'	72.0'	80.0'
26"	34.7'	43.3'	52.0'	60.7'	69.3'	78.0'	86.7'
28"	37.3'	46.7'	56.0'	65.3'	74.7'	84.0'	93.3'

174.31

Figure 5-15.—3 1/4" X 4" Slide Projector (aperture—3").

The Planning Directive

When preparing your planning directive to establish standing operating procedures for a speakers bureau, you should thoroughly investigate all policy, guidance, and restrictions, if any, of higher authority. You must comply with the following directives:

- DOD Directive 5410.18 (Community Relations) for general policy and guidelines for military participation in community relations programs and events.
- DOD Directive 5410.19 (Requests for Armed Forces Participation in Public Events Supporting Community Relations Program) with Annex D (Speaking Engagements in the Public

NOMINAL SIZE	APERTURE SIZE	LENS FOCAL LENGTH	WIDTH OF PICTURE ON SCREEN						
			4'	5'	6'	7'	8'	9'	10'
			DISTANCE OF PROJECTOR FROM SCREEN						
5" X 5"	5"	6.5"	5.2"	6.5'	7.8'	9.1'	10.4'	11.7'	13.0'
7" X 7"	7"	12.5"	7.1'	6.9'	10.7'	12.3'	14.3'	16.1'	12.9'
9" DIA.	7"	14.0"	8'	10.0'	12.0'	14.0'	16.0'	18.0'	20.0'
10" X 10"	9½"	14.0"	5.9'	7.4'	8.8'	10.3'	11.8'	13.3'	14.7'

174.32

Figure 5-16.—Overhead Projectors.

Domain by Department of Defense Personnel) for specific guidelines.

- For Navy implementation of the above two documents, refer to U.S. Navy Public Affairs Regulations NAVSO P-1035, specifically the following sections within:

1. Part B, Chapter Three (Speeches).
2. Article F-2016 (Public comments on foreign or military policies).
3. Article B-2402 (Meetings of technical and professional societies).
4. Article B-2403 (Navy participation in public meetings).
5. Article F-1009 (Security review of proposed speeches).

The following is a list of additional reference material and information on the writing, scheduling, and handling of speaker requests. All may be obtained upon request from the Navy Department Speech Bureau:

- U. S. Navy Speakers Guide NAVSO P-3000—A biennial handbook presenting general material such as speech structure, language, delivery, and problems in speech; a list of pertinent Navy speech directives; and a selected professional speech bibliography.
- Outstanding Navy Speeches NAVSO P-3002—An annual collection of Navy public addresses deemed suitable for subsequent repetition. The publication is designed to illustrate how the general and specific materials made available for Navy speakers may be organized into unique speeches for particular speakers, audiences, and occasions.
- Quotable Navy Quotes NAVSO P-3027—Another biennial, indexed collection of apt quotations designed as a convenient source for naval speakers.
- Direction NAVSO 2470—A monthly magazine of the Office of Navy Information. It includes regular features on speechmaking and speech materials. CHINFO also issues a quarterly "Speech Points" notice highlighting appropriate speech topics for the ensuing three months.

After a thorough study of the above DOD and Navy references, determine local command policy, guidance, and restrictions, if any, and seek firm command support for the speakers bureau. This support should be reflected in your planning directive in the paragraph on "Policy." Other essentials that must be published in the bureau plan are:

- Background on the Navy Department Speech Program.
- Responsibilities (include what the public affairs office will do to assist speakers; what the speaker must do; and what other agencies are responsible for).
- Restrictions if applicable (may be included as part of "command policy" paragraph).
- Specific details on the operation of the bureau (explain clearly sequence of events in an assigned speaking engagement, including any reports that must be submitted by speaker).
- Administration (if not included under the above paragraph, state clearly financial responsibilities, who publishes orders, if applicable, etc.).

The completeness and word choice in preparing your planning directive will have a strong influence on the ease with which you obtain qualified speakers. Be sure the directive does not appear to place too heavy a burden on the speaker. Give him as much assistance as possible and give him prestige. Reflect those items in your directive.

Developing Roster Of Speakers

Having clearly defined the guide lines, the next step is, of course, to develop a roster of speakers (consider officers, petty officers, enlisted men, Navy civilians, retired, or reserve personnel) who are qualified and express a desire to speak on Navy associated subjects.

Many of our younger petty officers and nonrated men and women are extremely articulate and, more importantly, have a rapport and "voice" among high school and college students that older officers and petty officers seldom match. Such young men and women should be sought out and used in speakers bureaus, and opportunities for them to speak should be solicited vigorously, particularly among younger audiences.

Another group of "natural" speakers at many commands are the instructors in the various Navy training programs. These men, too, have an authority and a ring of authenticity which officers cannot duplicate; they were selected for their ability to speak and they have no peers as technicians and other specialists.

Naval personnel of any minority race are frequently the most effective speakers to send to groups composed chiefly of their own race.

Consideration should be given to permitting promising speakers to attend one of the Public Speaking Seminars sponsored by the Chief of Information. These two-week seminars, usually conducted twice a year, are intensive courses in public speaking taught by speech teachers at the college or university level, and by professionals from such fields as advertising, sales, and public relations. Information about the Seminars may be obtained from the Navy Department Speech Bureau.

Meticulous effort must be expended in speaker recruiting. There are a variety of methods through which you can seek volunteers:

COMMAND ASSISTANCE.—Incoming personnel are urged to participate during initial interview with the officer in command, chief of staff, or XO. If incoming personnel express a desire to participate, follow up with a personal letter such as the example in figure 5-17. Enclose a speaker biographic data form, such as the one contained in figure 5-18. You can make up your own modification of this form as well as the other ones discussed in this chapter.

REVIEW PERSONNEL FILES.—Have a list of incoming personnel with key items of data (where assigned, previous assignment, unusual duty, etc.) sent to the public affairs office. When the name of a potential speaker crosses your desk, send him a letter requesting his participation.

ADVERTISE.—You can advertise your speech program by: (1) sending letters to neighboring subordinate commands requesting they assist you in inviting qualified members of their organization to participate (see figure 5-19); (2) sending form letters to all personnel urging participation (including a biographic data sheet as illustrated in fig. 5-18); and (3) publish solicitation material in command newspapers, news letters, plan of day, and so forth.

LOCAL TOASTMASTERS CLUBS.—Toastmaster and Toastmistress are international organizations whose specific purpose is giving their members training and experience in public speaking. Local clubs of both organizations are in existence in most cities where naval activities are located. Many Navy personnel participate in these clubs, and such participants are often excellent candidates for the speakers bureau. Contact the club chairmen and ask for names of naval participants who are qualified.

INCENTIVES.—Speakers often need incentives to participate. Publicize the bureau and what it is accomplishing. Give recognition to speakers, publicize awards, certificates, commendations for speakers in newspapers, bulletins, and so forth. Such recognition can often make the task of recruiting much easier.

Speaker's Folders

The next step is to prepare a folder on each recruited speaker, listing all essential information: previous speaking experience or training, special qualifications to speak on certain subjects, previous speaking engagements and evaluations, biographic data sheet, photographs and news releases for advance publicity, a proposed introduction for the program chairmen, and any additional elements that might be of interest in fitting a speaker to a subject.

If your speakers bureau contains a large number of speakers, it may be advantageous to use a cross reference system to identify speakers and subjects easily. Prepare cards which can be filed alphabetically according to topic (see figure 5-20).

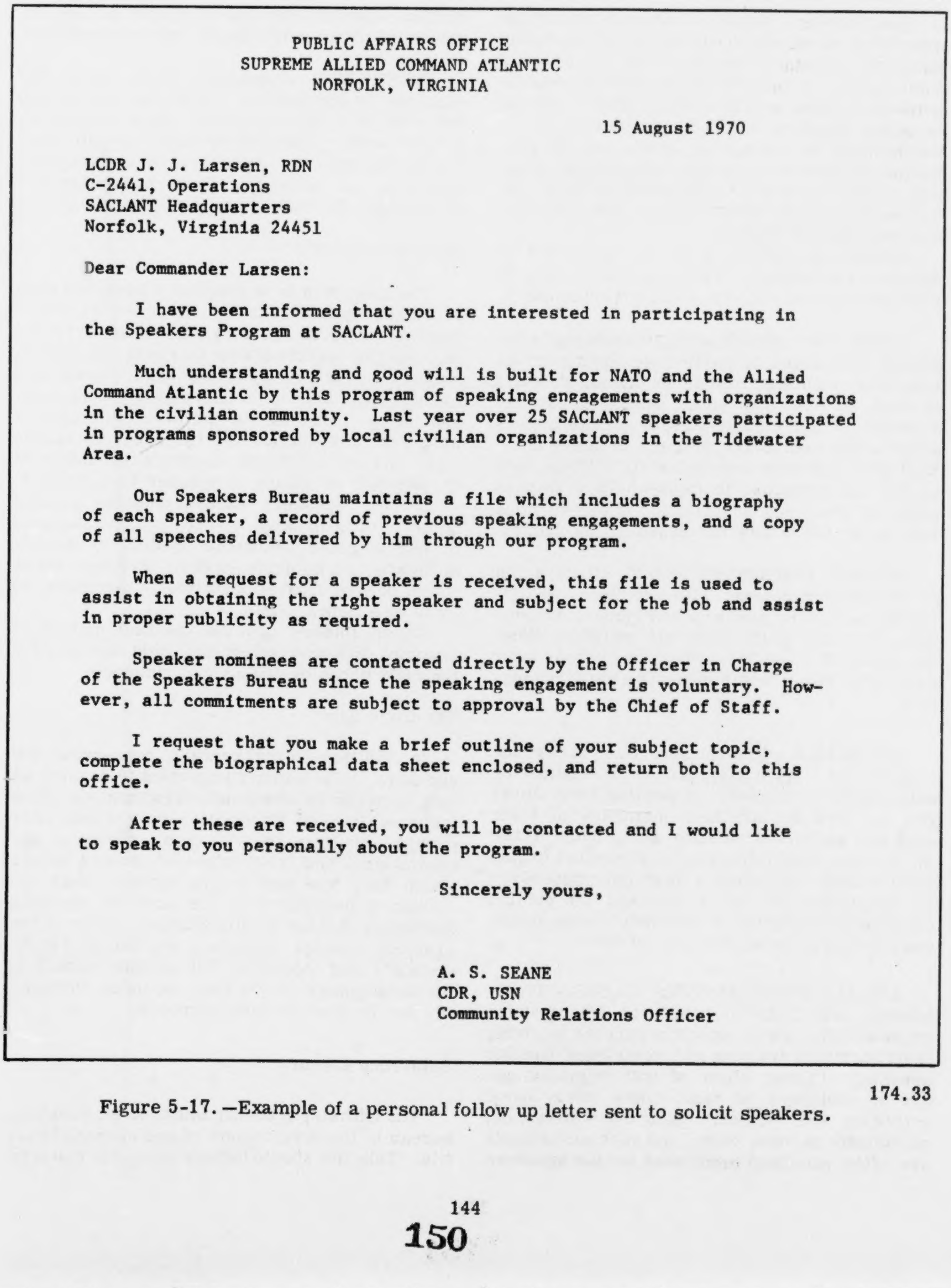
These folders provide the best method of ensuring that you select the right speaker for the right occasion and special audience.

The Civic File

In addition to information concerning the speakers, it is equally important to develop an extensive file on community organizations which includes detailed information on various civic groups, business men's clubs, veterans organizations, and other types of forums before which Navy speakers might appear. Such information provides data for audience analysis discussed earlier in this chapter. Refer to the previous chapter (complete section on "Factfinding") and Appendix VII of this manual in the development of this file. Actually, the same file can be used for both purposes.

Reference Library

The fifth step in the organization of a speakers bureau is the development of a reference library file. This file should include reference material



PUBLIC AFFAIRS OFFICE
SUPREME ALLIED COMMAND ATLANTIC
NORFOLK, VIRGINIA

15 August 1970

LCDR J. J. Larsen, RDN
C-2441, Operations
SACLANT Headquarters
Norfolk, Virginia 24451

Dear Commander Larsen:

I have been informed that you are interested in participating in the Speakers Program at SACLANT.

Much understanding and good will is built for NATO and the Allied Command Atlantic by this program of speaking engagements with organizations in the civilian community. Last year over 25 SACLANT speakers participated in programs sponsored by local civilian organizations in the Tidewater Area.

Our Speakers Bureau maintains a file which includes a biography of each speaker, a record of previous speaking engagements, and a copy of all speeches delivered by him through our program.

When a request for a speaker is received, this file is used to assist in obtaining the right speaker and subject for the job and assist in proper publicity as required.

Speaker nominees are contacted directly by the Officer in Charge of the Speakers Bureau since the speaking engagement is voluntary. However, all commitments are subject to approval by the Chief of Staff.

I request that you make a brief outline of your subject topic, complete the biographical data sheet enclosed, and return both to this office.

After these are received, you will be contacted and I would like to speak to you personally about the program.

Sincerely yours,

A. S. SEANE
CDR, USN
Community Relations Officer

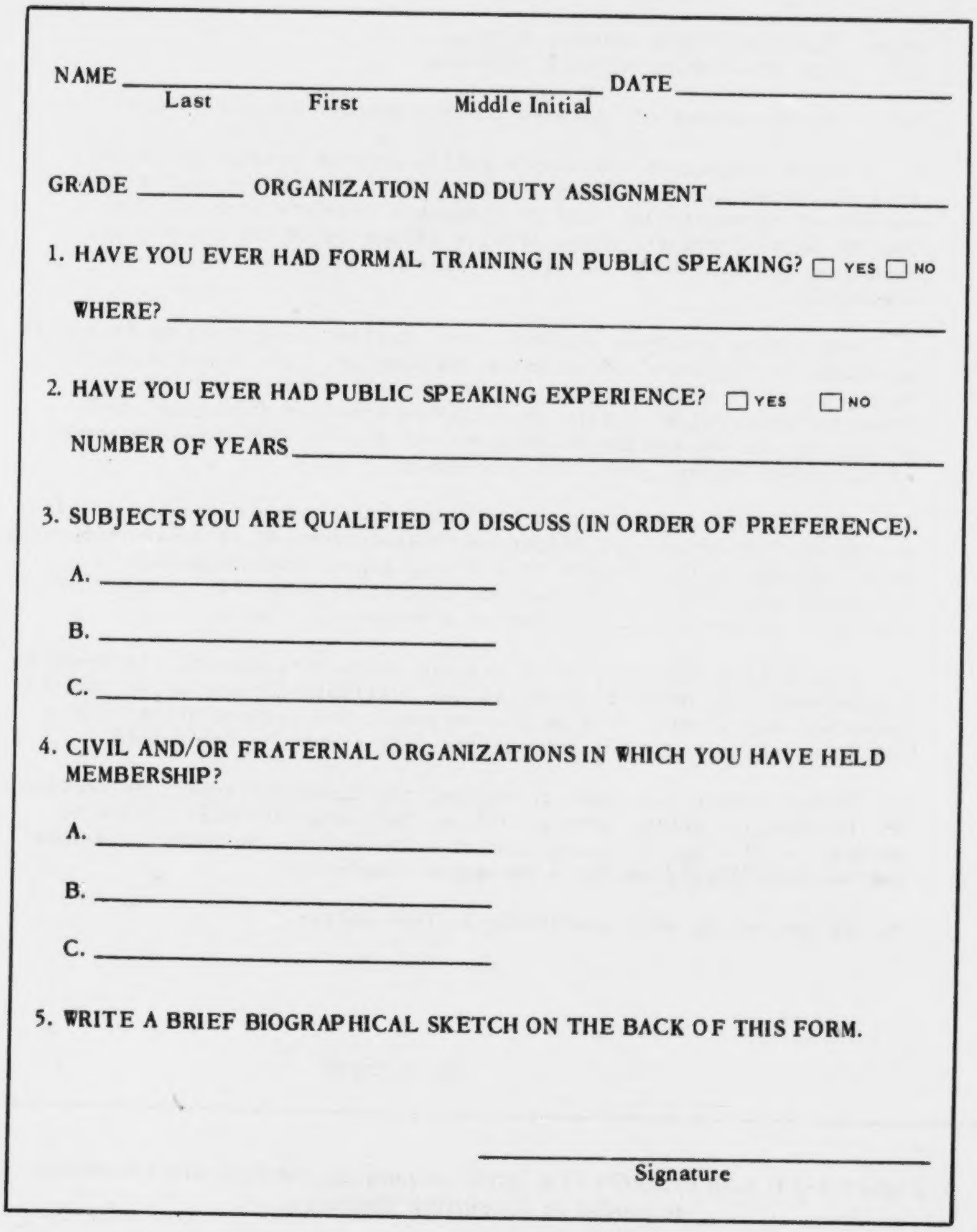
174.33

Figure 5-17.—Example of a personal follow up letter sent to solicit speakers.

on most Navy or military oriented topics. The more complete the reference library, the greater the assistance which can be provided the speaker. Such assistance may be a determining factor in the speaker's willingness to accept speaking engagements.

The functions of the reference library file are to:

- Assist the speaker in selecting a topic of current interest and appropriate to the mission of the command.
- Provide easy access to factual information on current topics.
- Provide easy access to policy statements, speeches, and so forth on current themes.



NAME ______________________ DATE ____________
Last First Middle Initial

GRADE ________ ORGANIZATION AND DUTY ASSIGNMENT ____________

1. HAVE YOU EVER HAD FORMAL TRAINING IN PUBLIC SPEAKING? ☐ YES ☐ NO

WHERE? ______________________

2. HAVE YOU EVER HAD PUBLIC SPEAKING EXPERIENCE? ☐ YES ☐ NO

NUMBER OF YEARS ______________________

3. SUBJECTS YOU ARE QUALIFIED TO DISCUSS (IN ORDER OF PREFERENCE).

A. ______________________

B. ______________________

C. ______________________

4. CIVIL AND/OR FRATERNAL ORGANIZATIONS IN WHICH YOU HAVE HELD MEMBERSHIP?

A. ______________________

B. ______________________

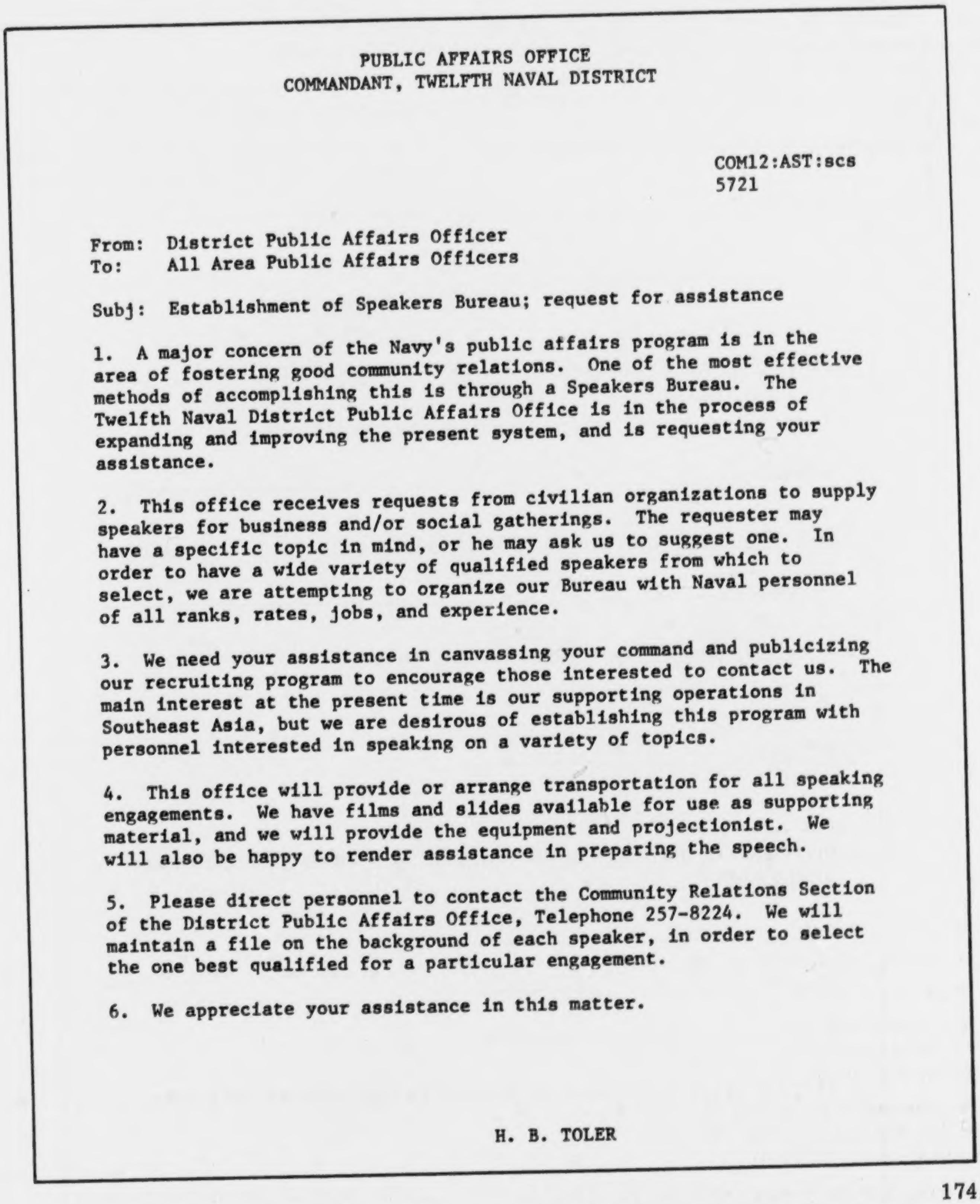
C. ______________________

5. WRITE A BRIEF BIOGRAPHICAL SKETCH ON THE BACK OF THIS FORM.

____
Signature

174.34

Figure 5-18.—Example of a speaker biographic data form.



PUBLIC AFFAIRS OFFICE
COMMANDANT, TWELFTH NAVAL DISTRICT

COM12:AST:scs
5721

From: District Public Affairs Officer
To: All Area Public Affairs Officers

Subj: Establishment of Speakers Bureau; request for assistance

1. A major concern of the Navy's public affairs program is in the area of fostering good community relations. One of the most effective methods of accomplishing this is through a Speakers Bureau. The Twelfth Naval District Public Affairs Office is in the process of expanding and improving the present system, and is requesting your assistance.

2. This office receives requests from civilian organizations to supply speakers for business and/or social gatherings. The requester may have a specific topic in mind, or he may ask us to suggest one. In order to have a wide variety of qualified speakers from which to select, we are attempting to organize our Bureau with Naval personnel of all ranks, rates, jobs, and experience.

3. We need your assistance in canvassing your command and publicizing our recruiting program to encourage those interested to contact us. The main interest at the present time is our supporting operations in Southeast Asia, but we are desirous of establishing this program with personnel interested in speaking on a variety of topics.

4. This office will provide or arrange transportation for all speaking engagements. We have films and slides available for use as supporting material, and we will provide the equipment and projectionist. We will also be happy to render assistance in preparing the speech.

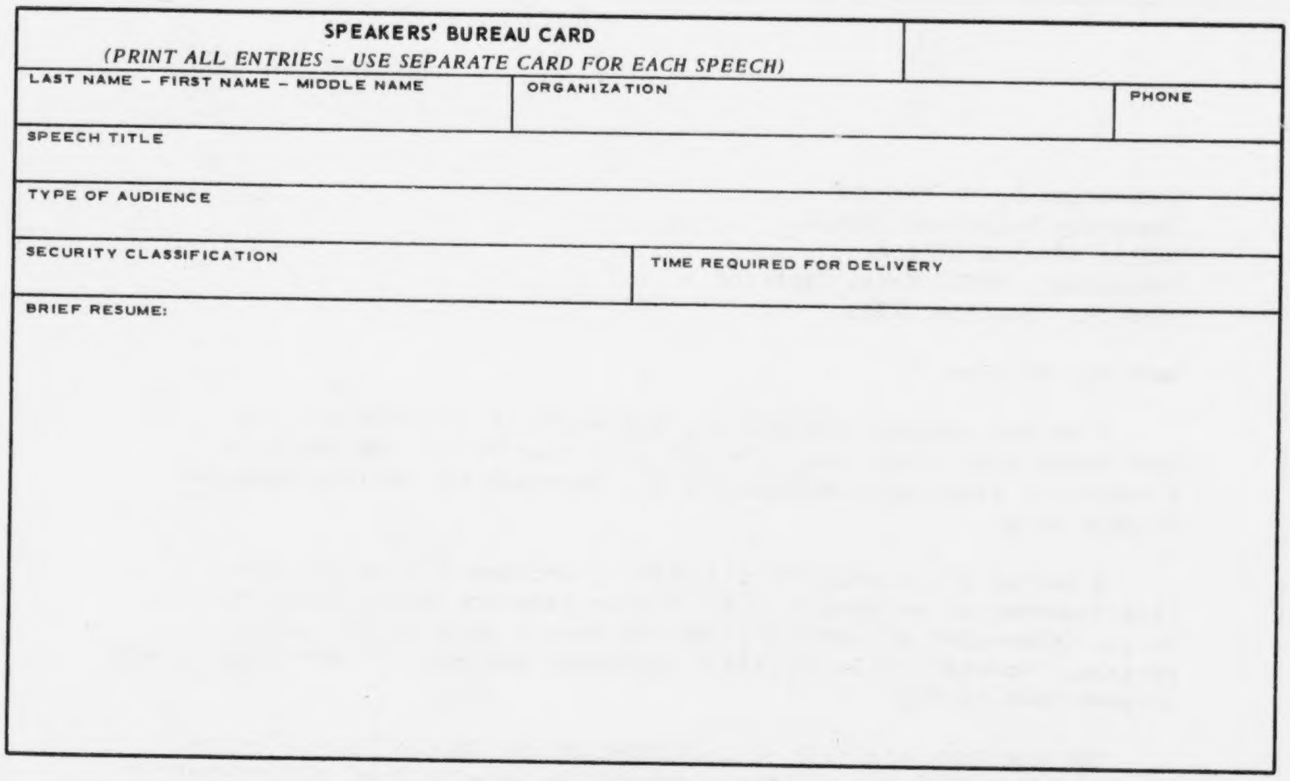
5. Please direct personnel to contact the Community Relations Section of the District Public Affairs Office, Telephone 257-8224. We will maintain a file on the background of each speaker, in order to select the one best qualified for a particular engagement.

6. We appreciate your assistance in this matter.

H. B. TOLER

174.35

Figure 5-19.—An example of a letter requesting subordinate commands to assist in recruiting speakers.



SPEAKERS' BUREAU CARD *(PRINT ALL ENTRIES – USE SEPARATE CARD FOR EACH SPEECH)*		
LAST NAME – FIRST NAME – MIDDLE NAME	ORGANIZATION	PHONE
SPEECH TITLE		
TYPE OF AUDIENCE		
SECURITY CLASSIFICATION	TIME REQUIRED FOR DELIVERY	
BRIEF RESUME:		

174.36

Figure 5-20.—Sample file card used to cross reference topics and speakers.

- Provide guidelines and models for preparation of speeches.
- Provide, as appropriate, data concerning availability of audio-visual aids.

Following is a list of materials which you should consider retaining in your reference library:

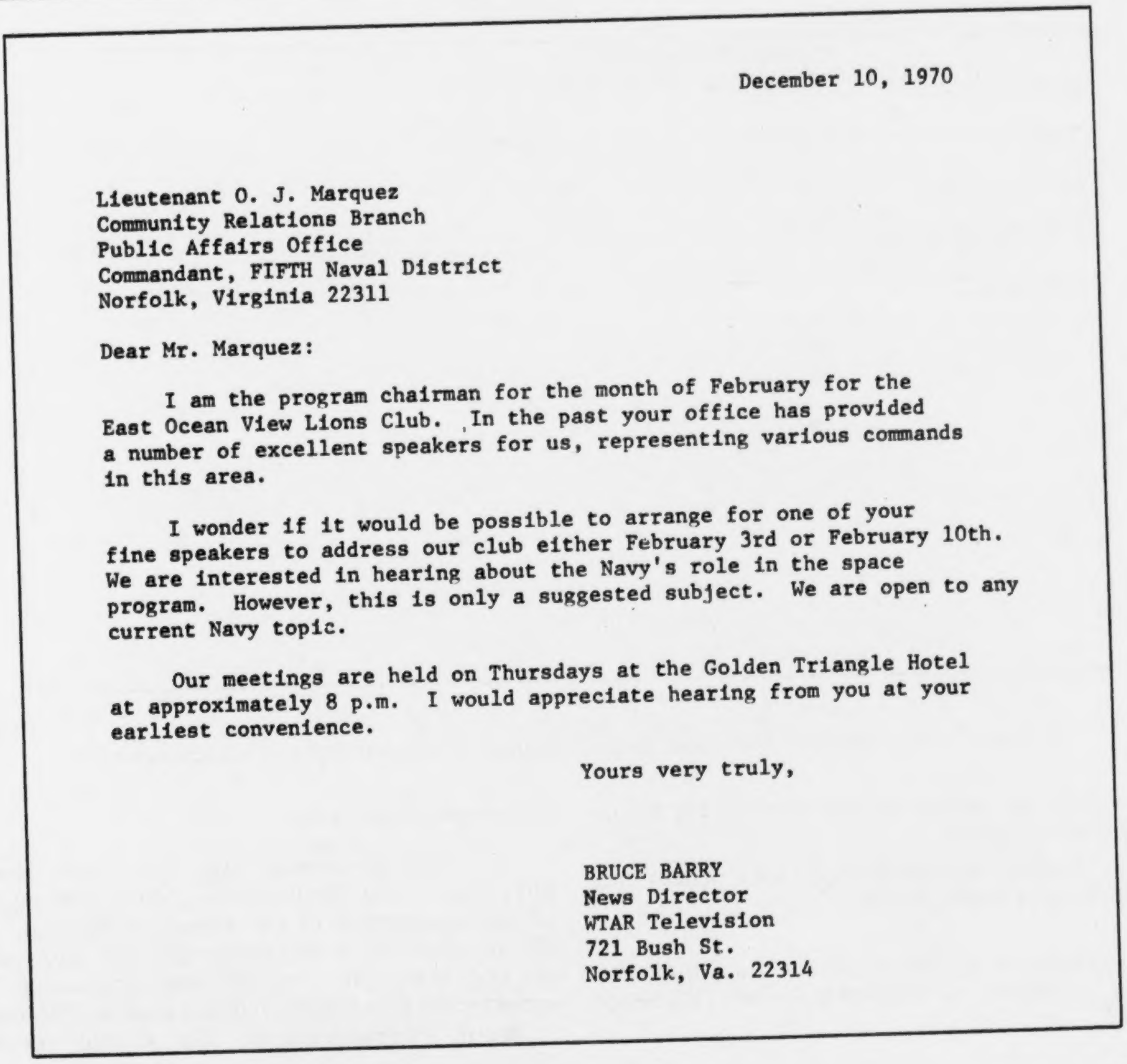
- Fact sheets
- Information or news sheets
- News letters
- Published speeches such as "Outstanding Navy Speeches" and "Quotable Navy Quotes" mentioned earlier.
- Specially prepared speech materials that may be obtained from the Navy Department Speech Bureau (OI-600).
- Guides for preparing speeches (U.S. Navy Speakers Guide, etc.).
- Selected periodicals and Navy magazines publishing key Navy speech themes.
- Command information materials

Correspondence File

A correspondence file has two major purposes: (1) To provide a complete record of the operations of the speakers bureau, and (2) to provide a reference for new personnel in operating the bureau and continuing the established procedures without loss of efficiency.

Your correspondence file should contain:

- Letters from organizations requesting speakers (see figure 5-21).
- Replies to organizations, accepting or rejecting the request, as well as followup letters with additional details (figure 5-22).
- Notification to speaker nominee confirming his speaking engagement (figure 5-23).
- Reports of speaking engagements made by speaker following his presentation (figure 5-24).
- "Thank you" letters from sponsoring organizations to speaker or bureau.
- Official commendations or letters of appreciation to speakers (figure 5-25).
- Special forms used in operating the bureau such as work sheets (figure 5-26) and speaker request forms (figure 5-27). Civilian



December 10, 1970

Lieutenant O. J. Marquez
Community Relations Branch
Public Affairs Office
Commandant, FIFTH Naval District
Norfolk, Virginia 22311

Dear Mr. Marquez:

I am the program chairman for the month of February for the East Ocean View Lions Club. In the past your office has provided a number of excellent speakers for us, representing various commands in this area.

I wonder if it would be possible to arrange for one of your fine speakers to address our club either February 3rd or February 10th. We are interested in hearing about the Navy's role in the space program. However, this is only a suggested subject. We are open to any current Navy topic.

Our meetings are held on Thursdays at the Golden Triangle Hotel at approximately 8 p.m. I would appreciate hearing from you at your earliest convenience.

Yours very truly,

BRUCE BARRY
News Director
WTAR Television
721 Bush St.
Norfolk, Va. 22314

174.37

Figure 5-21.—Example of letter requesting a speaker.

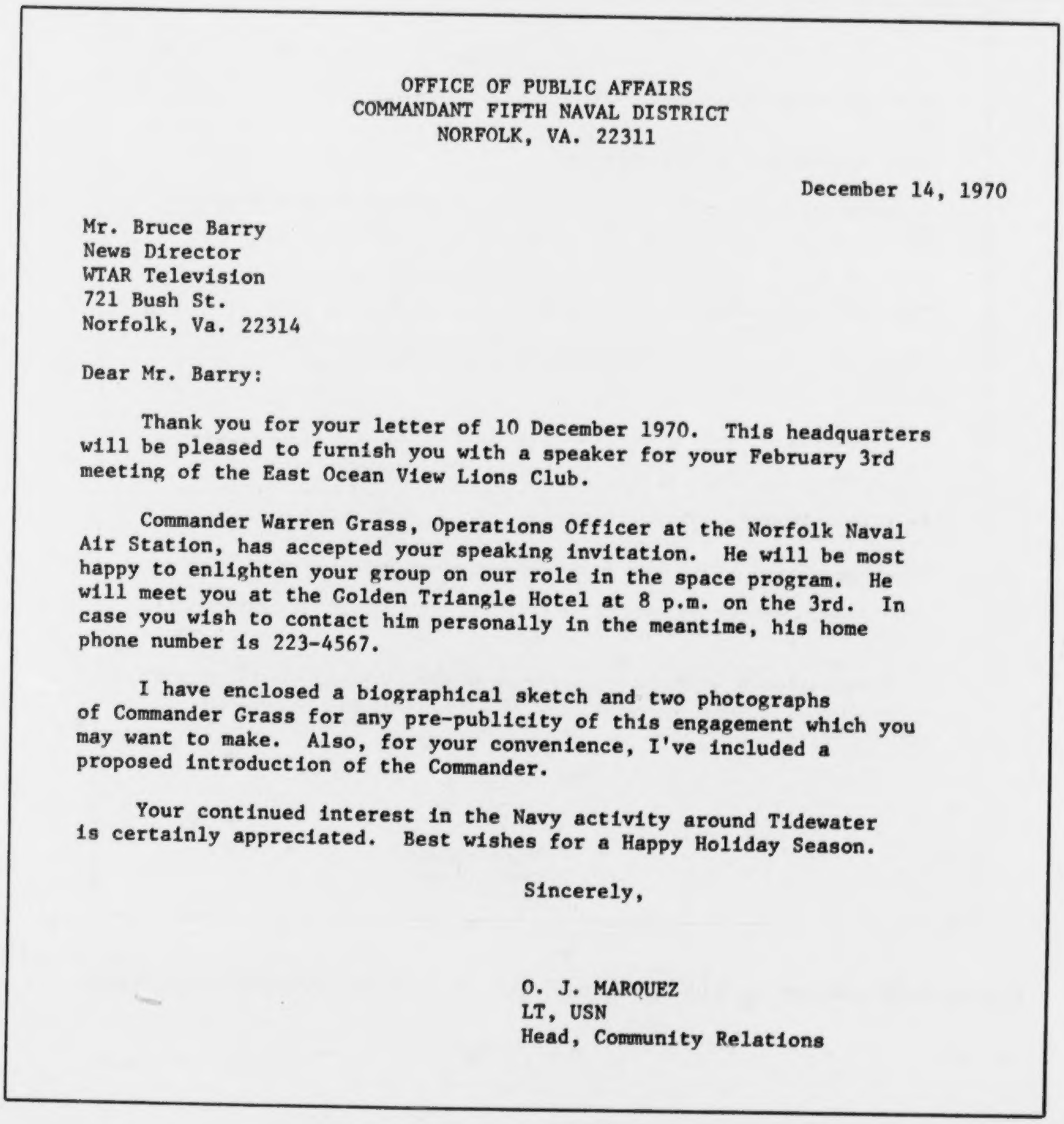
organizations addressing requests for speakers directly to the Office of the Assistant Secretary of Defense (Public Affairs) and the Navy Department Speech Bureau must use the DOD Speaker Request Form prescribed in Article B-3004 of NAVSO P-1035.

Advertising the Bureau

After establishing a speakers' bureau, it is then necessary to develop appropriate speaking platforms—groups before whom your speaker can deliver the Navy message. The following methods should be considered in seeking to advertise your bureau and encourage worthy speaking requests:

BROCHURES.—Present information on availability of speakers, topics that can be requested, and how to request.

LETTERS.—Send letters to various organizations telling them about your Speakers' Bureau (see figure 5-28). Enclose copies of figure 5-27 (modified/localized to suit your purpose).



OFFICE OF PUBLIC AFFAIRS
COMMANDANT FIFTH NAVAL DISTRICT
NORFOLK, VA. 22311

December 14, 1970

Mr. Bruce Barry
News Director
WTAR Television
721 Bush St.
Norfolk, Va. 22314

Dear Mr. Barry:

Thank you for your letter of 10 December 1970. This headquarters will be pleased to furnish you with a speaker for your February 3rd meeting of the East Ocean View Lions Club.

Commander Warren Grass, Operations Officer at the Norfolk Naval Air Station, has accepted your speaking invitation. He will be most happy to enlighten your group on our role in the space program. He will meet you at the Golden Triangle Hotel at 8 p.m. on the 3rd. In case you wish to contact him personally in the meantime, his home phone number is 223-4567.

I have enclosed a biographical sketch and two photographs of Commander Grass for any pre-publicity of this engagement which you may want to make. Also, for your convenience, I've included a proposed introduction of the Commander.

Your continued interest in the Navy activity around Tidewater is certainly appreciated. Best wishes for a Happy Holiday Season.

Sincerely,

O. J. MARQUEZ
LT, USN
Head, Community Relations

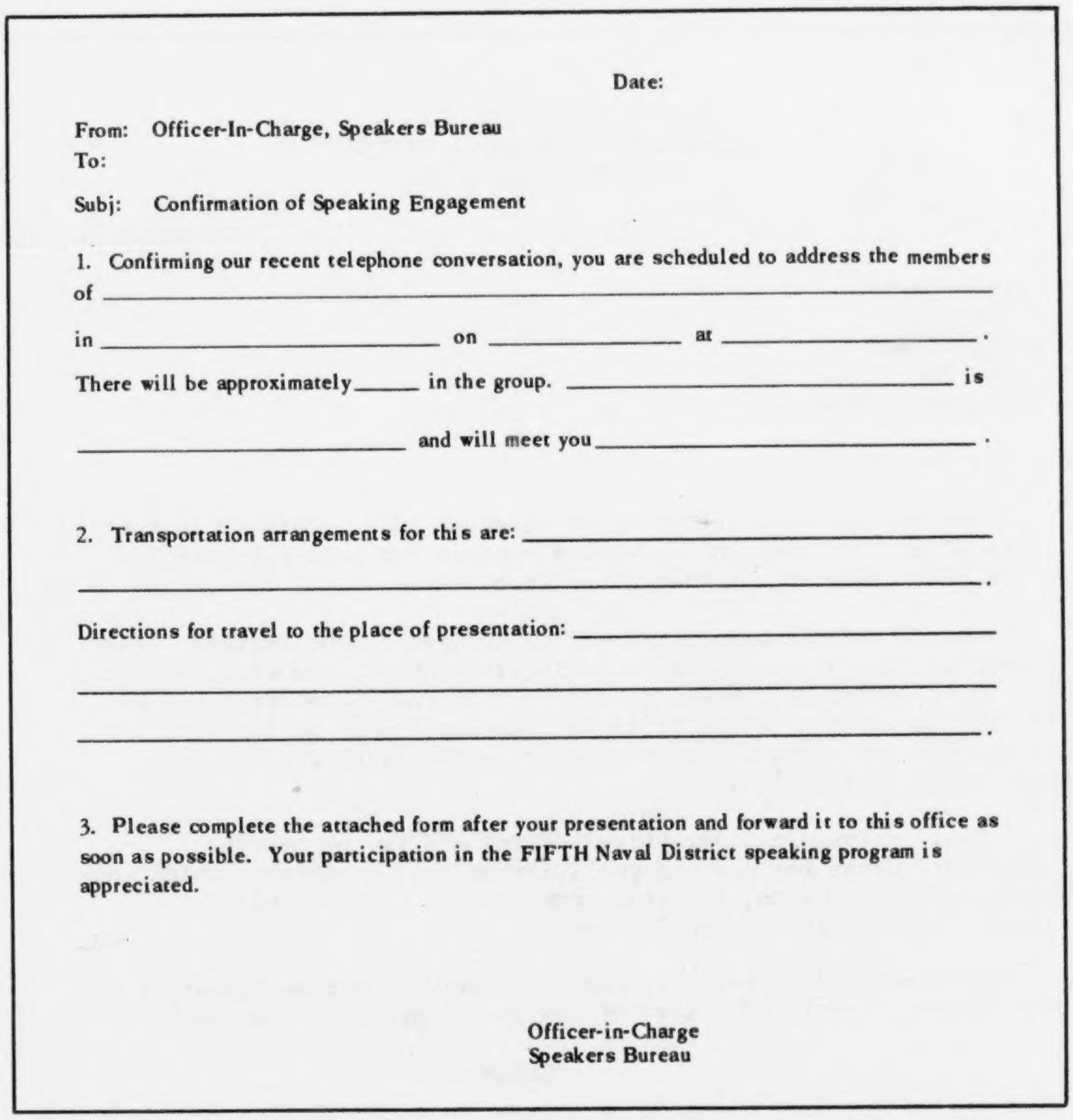
174.38

Figure 5-22.—An example of a reply to an organization accepting a speaking invitation.

PUBLICITY.—Advertise in various publications (command newspapers, radio/TV spot announcements, etc.); speakers can advertise the bureau when addressing various groups (for example, as an offer of service to the community to provide speakers for programs, etc.); and news releases advertising speakers bureau (see figure 5-29).

CHAMBER OF COMMERCE.—Inform local Chamber of Commerce about your speakers bureau. They will often receive requests for speakers and refer them to you.

TOASTMASTERS CLUBS.—Inform Toastmasters and Toastmistress clubs of the speakers bureau. As in the case of chambers of



Date:

From: Officer-In-Charge, Speakers Bureau
To:

Subj: Confirmation of Speaking Engagement

1. Confirming our recent telephone conversation, you are scheduled to address the members of ______________________________

in ____________ on ____________ at ____________.

There will be approximately _____ in the group. ______________ is

______________ and will meet you ______________.

2. Transportation arrangements for this are: ______________________________

______________________________.

Directions for travel to the place of presentation: ______________________________

____

______________________________.

3. Please complete the attached form after your presentation and forward it to this office as soon as possible. Your participation in the FIFTH Naval District speaking program is appreciated.

Officer-in-Charge
Speakers Bureau

174.39

Figure 5-23.—Form used by speakers bureau to confirm speaking engagement.

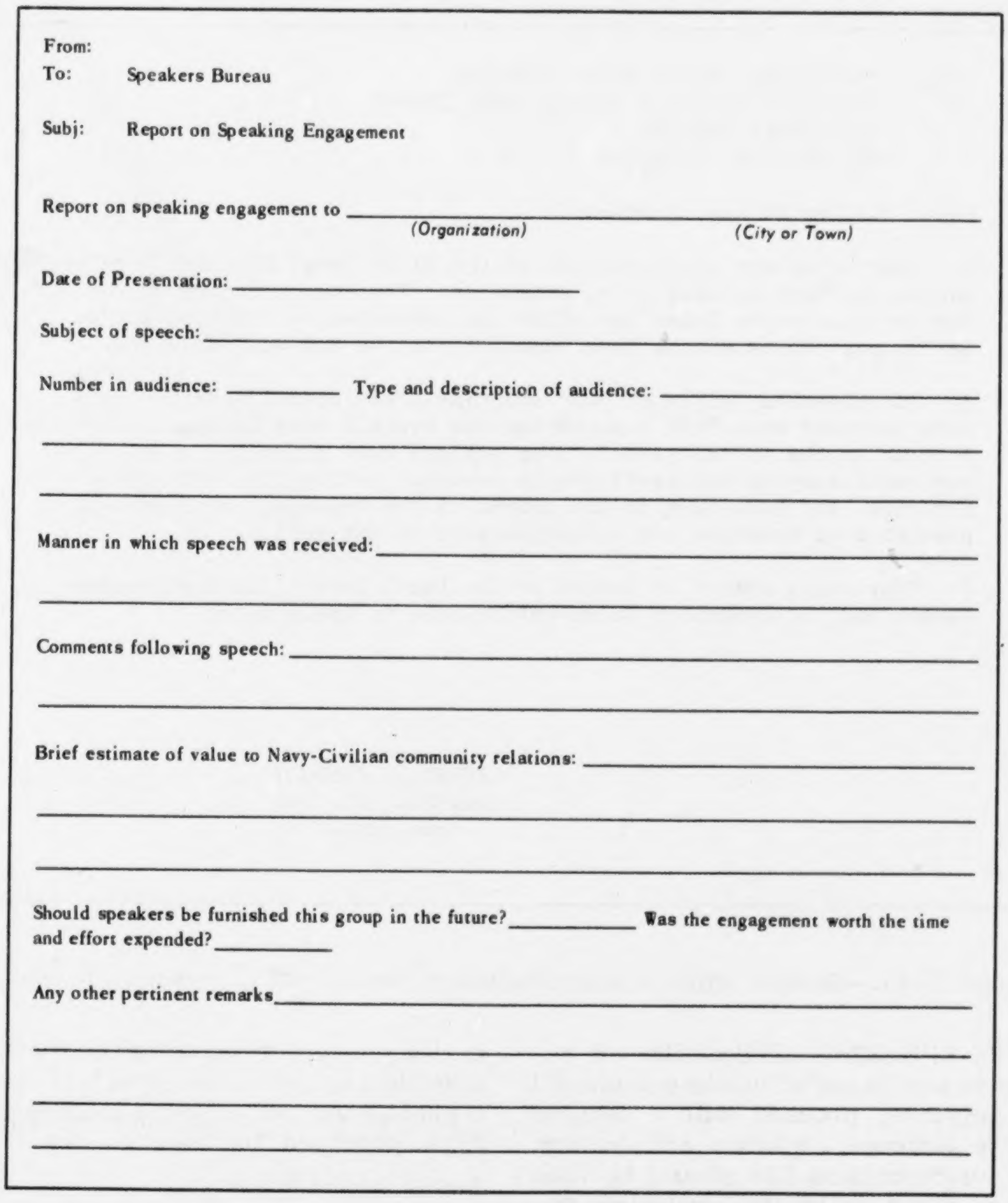
commerce, they can refer speaking requests to you.

RETIRED OR RESERVE PERSONNEL.—Ask these groups to advertise among their many civilian contacts the availability of military speakers.

NEIGHBOR COMMANDS.—Inform adjacent military commands of your bureau. They will frequently receive requests which they are not qualified to fill or cannot fill and will refer them to you.

Evaluation of Requests

With the speakers bureau effectively organized and properly publicized, numerous speaking requests can be anticipated. It is now the task of the public affairs office (or head of the speakers bureau) to evaluate requests for speakers to ensure that providing a speaker is in the best interests of the service and that the command will derive all the benefits possible from the speaking engagement. Recommended procedures are as follows:



From:
To: Speakers Bureau

Subj: Report on Speaking Engagement

Report on speaking engagement to ____
(Organization) *(City or Town)*

Date of Presentation: ______________________

Subject of speech: ____

Number in audience: ________ Type and description of audience: ______________________
____
____

Manner in which speech was received: ____
____

Comments following speech: ____
____

Brief estimate of value to Navy-Civilian community relations: ______________________
____
____

Should speakers be furnished this group in the future? ________ Was the engagement worth the time and effort expended? ________

Any other pertinent remarks ____
____
____
____

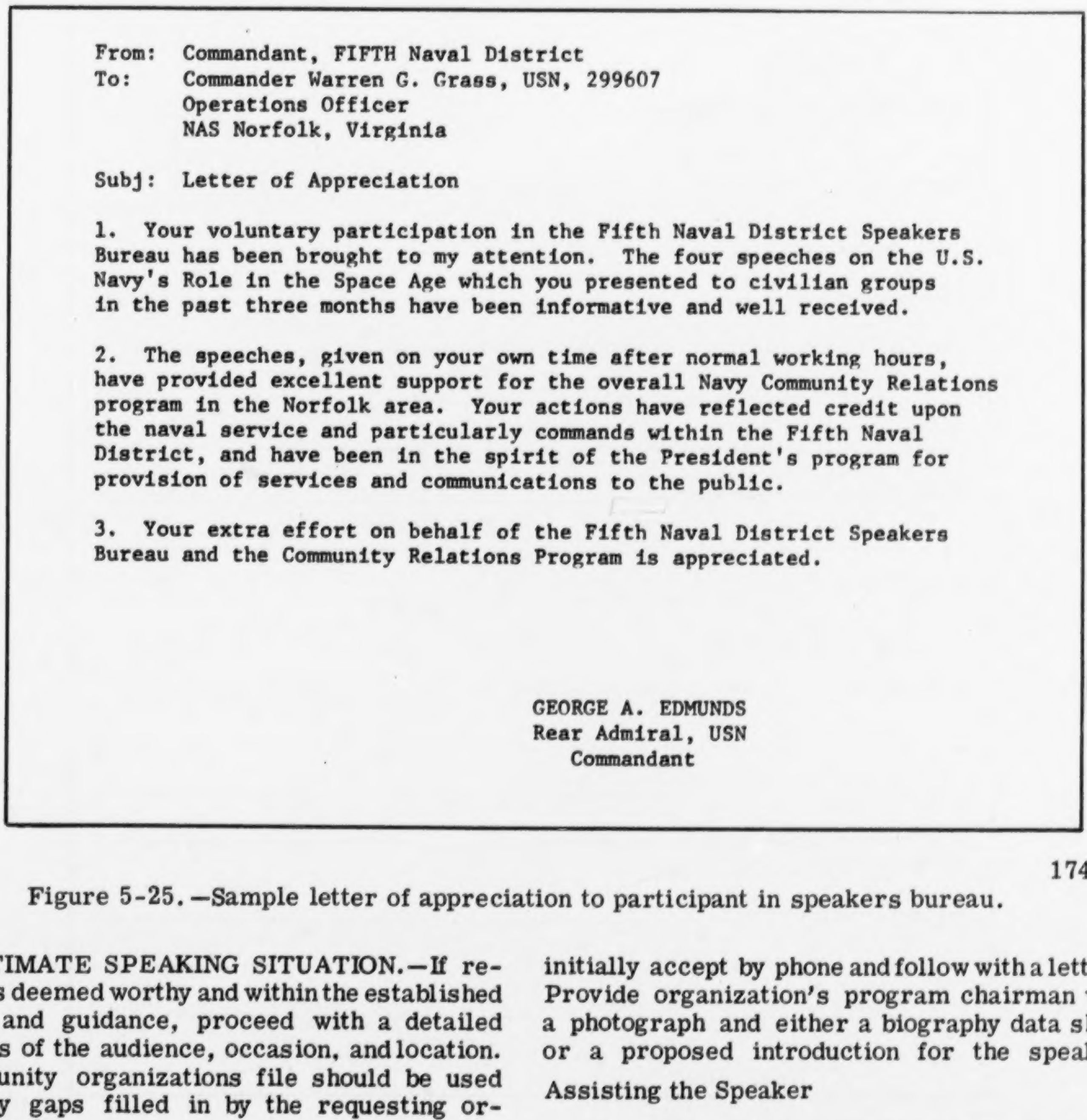
174.40

Figure 5-24.—Sample of report form to be filled out by speaker following an engagement.

POLICY AND GUIDANCE.—Check speaking request against policy and guidance (your planning directive, conforming to local policy and NAVSO P-1035, should provide an adequate measuring device to determine if request falls within scope of objectives of speakers bureau).

INVESTIGATE GROUP.—If request is received by phone, always request a follow-up letter. Ask for information concerning the organization (if such data is not already complete in the community organizations files) and the speaking engagement. Check out the organization to be sure it is not one before which military speakers are restricted from appearing.

JUDGE WORTHINESS.—Based on the information obtained, determine if accepting the speaking engagement will be in the best interest of the service and derive benefits for the command.



From: Commandant, FIFTH Naval District
To: Commander Warren G. Grass, USN, 299607
Operations Officer
NAS Norfolk, Virginia

Subj: Letter of Appreciation

1. Your voluntary participation in the Fifth Naval District Speakers Bureau has been brought to my attention. The four speeches on the U.S. Navy's Role in the Space Age which you presented to civilian groups in the past three months have been informative and well received.

2. The speeches, given on your own time after normal working hours, have provided excellent support for the overall Navy Community Relations program in the Norfolk area. Your actions have reflected credit upon the naval service and particularly commands within the Fifth Naval District, and have been in the spirit of the President's program for provision of services and communications to the public.

3. Your extra effort on behalf of the Fifth Naval District Speakers Bureau and the Community Relations Program is appreciated.

GEORGE A. EDMUNDS
Rear Admiral, USN
Commandant

174.41

Figure 5-25.—Sample letter of appreciation to participant in speakers bureau.

ESTIMATE SPEAKING SITUATION.—If request is deemed worthy and within the established policy and guidance, proceed with a detailed analysis of the audience, occasion, and location. (Community organizations file should be used and any gaps filled in by the requesting organization).

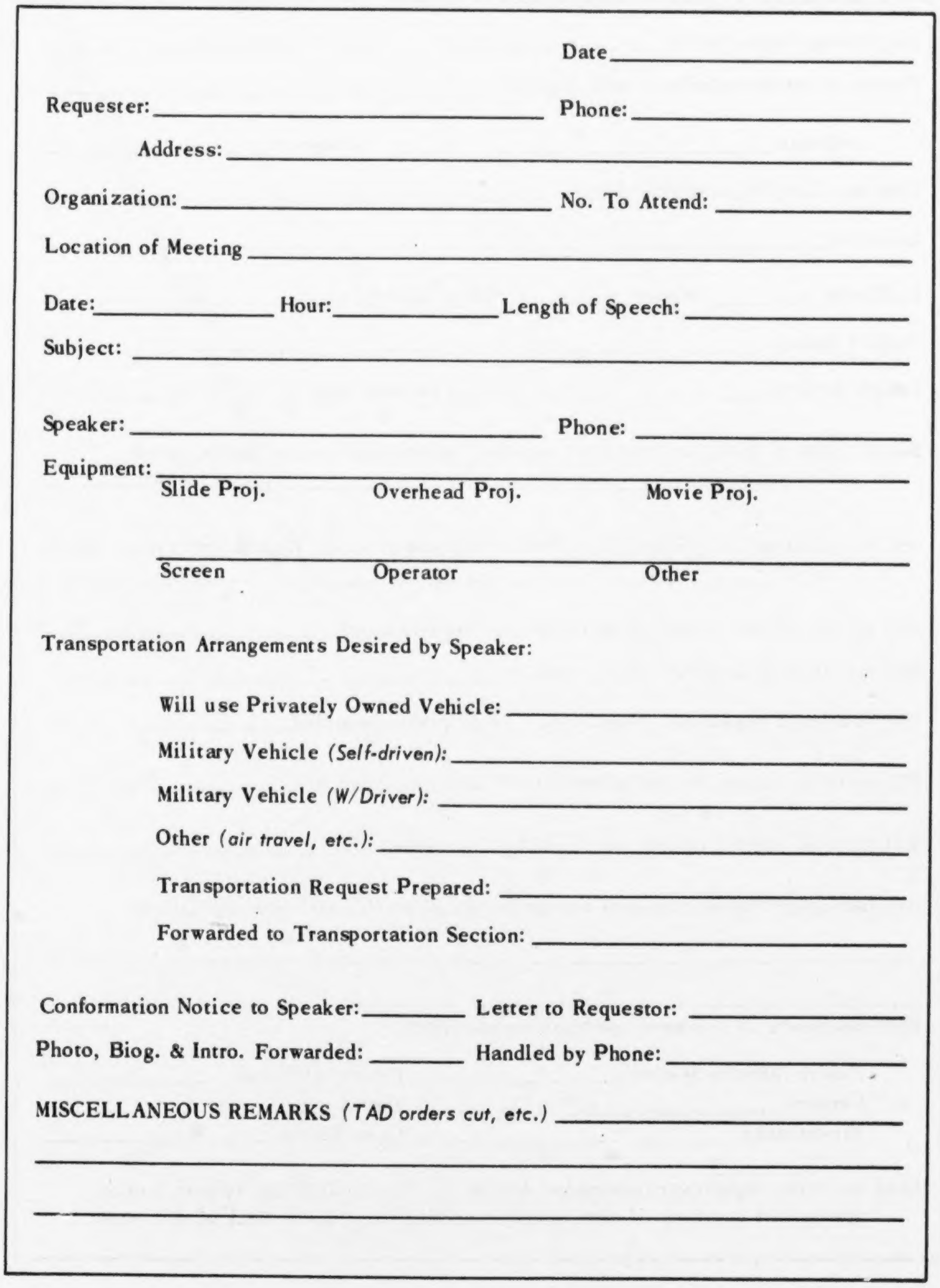
SELECT AND CLEAR SPEAKERS.—Having estimated the speaking situation, select the speaker best qualified and make sure he will be able to accept the engagement. (It is also good procedure to have an alternate speaker prepared.) Notify speaker in writing after checking his availability by phone.

ACCEPT REQUEST.—When you have completed the above analysis and assured yourself the speaker can accept the engagement, notify the organization in writing (you may, of course, initially accept by phone and follow with a letter). Provide organization's program chairman with a photograph and either a biography data sheet or a proposed introduction for the speaker.

Assisting the Speaker

The public affairs office which desires a truly effective speakers bureau must provide capable assistance to a speaker who has accepted an engagement. Here is a list of things to take into consideration, as appropriate:

- Brief the speaker on the purpose of the speech, importance of the engagement to the command, the value that can be derived and the benefit expected. Be sure he understands any special guidelines that apply to the speaking engagement.
- Help the speaker analyze the audience, occasion, and location.



Date ____________

Requester: ____________ Phone: ____________

Address: ____________

Organization: ____________ No. To Attend: ____________

Location of Meeting ____________

Date: ________ Hour: ________ Length of Speech: ____________

Subject: ____________

Speaker: ____________ Phone: ____________

Equipment: ____________

Slide Proj. Overhead Proj. Movie Proj.

____

Screen Operator Other

Transportation Arrangements Desired by Speaker:

Will use Privately Owned Vehicle: ____________

Military Vehicle *(Self-driven)*: ____________

Military Vehicle *(W/Driver)*: ____________

Other *(air travel, etc.)*: ____________

Transportation Request Prepared: ____________

Forwarded to Transportation Section: ____________

Conformation Notice to Speaker: ________ Letter to Requestor: ____________

Photo, Biog. & Intro. Forwarded: ________ Handled by Phone: ____________

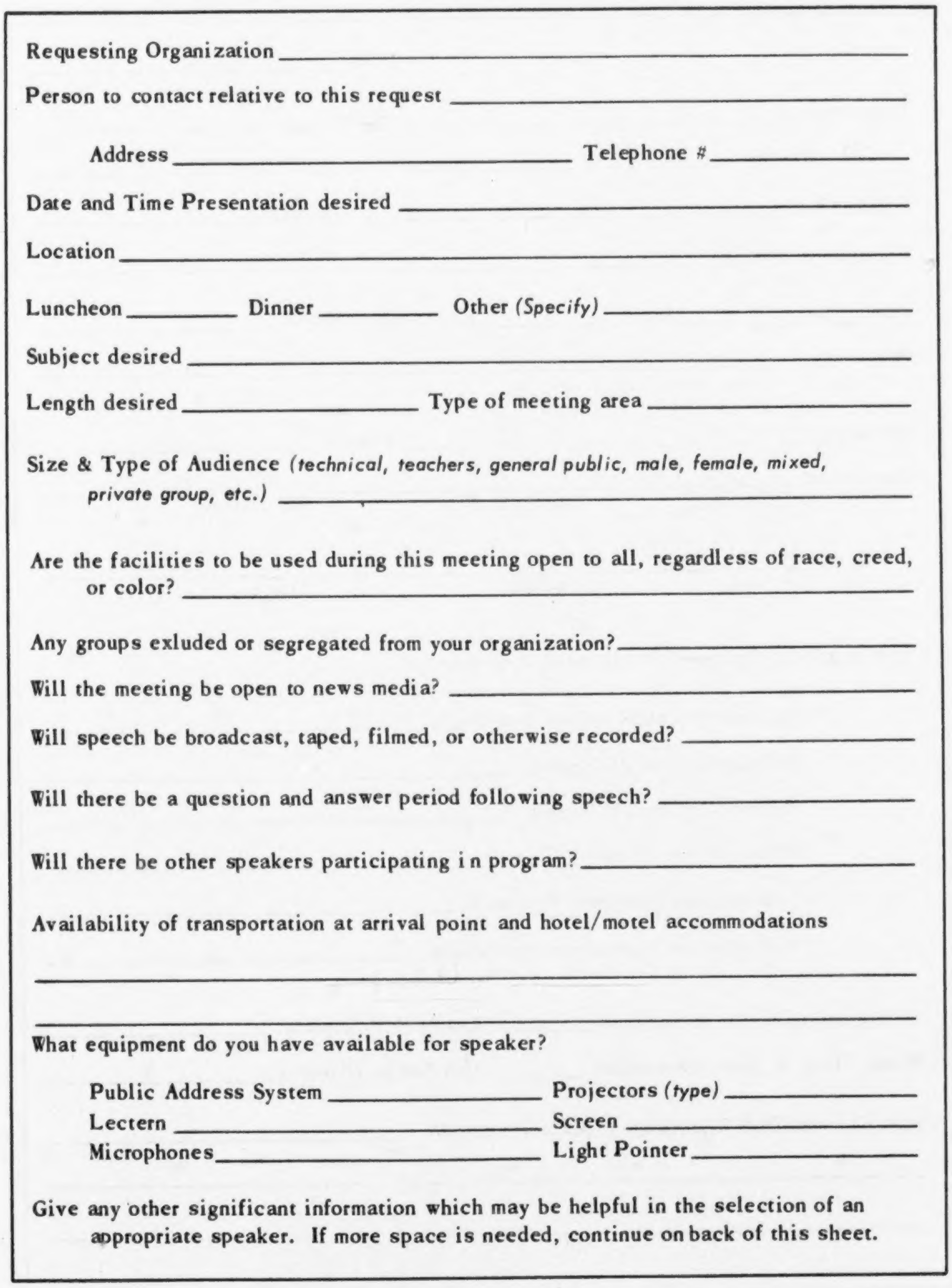
MISCELLANEOUS REMARKS *(TAD orders cut, etc.)* ____________

____

____

174.42

Figure 5-26.—Sample of speakers bureau work sheet.



Requesting Organization ____________________

Person to contact relative to this request ____________________

Address ____________________ Telephone # ____________

Date and Time Presentation desired ____________________

Location ____________________

Luncheon ________ Dinner ________ Other *(Specify)* ____________

Subject desired ____________________

Length desired ____________ Type of meeting area ____________

Size & Type of Audience *(technical, teachers, general public, male, female, mixed, private group, etc.)* ____________________

Are the facilities to be used during this meeting open to all, regardless of race, creed, or color? ____________________

Any groups exluded or segregated from your organization? ____________

Will the meeting be open to news media? ____________

Will speech be broadcast, taped, filmed, or otherwise recorded? ____________

Will there be a question and answer period following speech? ____________

Will there be other speakers participating in program? ____________

Availability of transportation at arrival point and hotel/motel accommodations

____

____

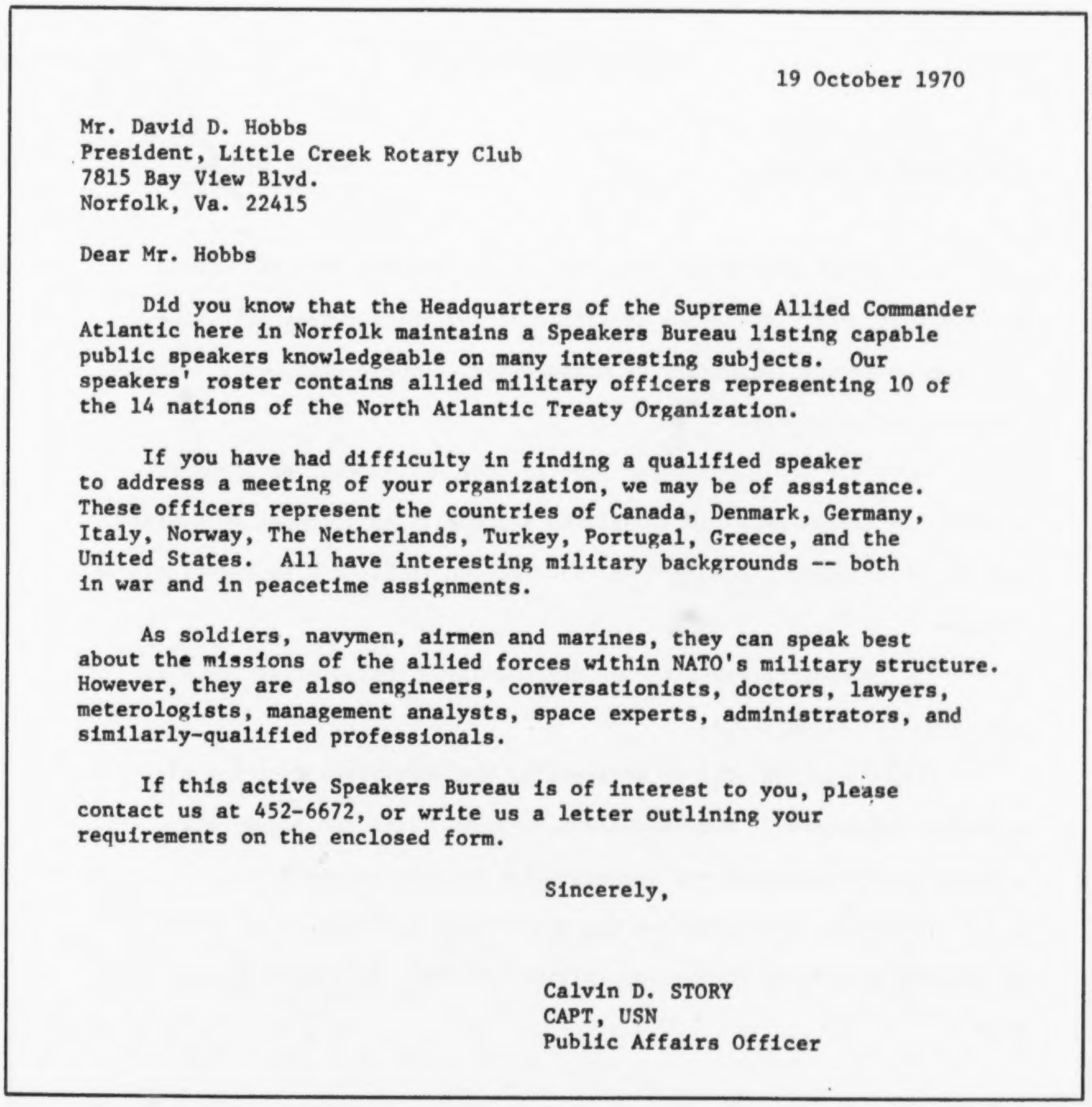
What equipment do you have available for speaker?

Public Address System ____________ Projectors *(type)* ____________
Lectern ____________ Screen ____________
Microphones ____________ Light Pointer ____________

Give any other significant information which may be helpful in the selection of an appropriate speaker. If more space is needed, continue on back of this sheet.

174.43

Figure 5-27.—Sample of speaker request form.



19 October 1970

Mr. David D. Hobbs
President, Little Creek Rotary Club
7815 Bay View Blvd.
Norfolk, Va. 22415

Dear Mr. Hobbs

Did you know that the Headquarters of the Supreme Allied Commander Atlantic here in Norfolk maintains a Speakers Bureau listing capable public speakers knowledgeable on many interesting subjects. Our speakers' roster contains allied military officers representing 10 of the 14 nations of the North Atlantic Treaty Organization.

If you have had difficulty in finding a qualified speaker to address a meeting of your organization, we may be of assistance. These officers represent the countries of Canada, Denmark, Germany, Italy, Norway, The Netherlands, Turkey, Portugal, Greece, and the United States. All have interesting military backgrounds -- both in war and in peacetime assignments.

As soldiers, navymen, airmen and marines, they can speak best about the missions of the allied forces within NATO's military structure. However, they are also engineers, conversationists, doctors, lawyers, meterologists, management analysts, space experts, administrators, and similarly-qualified professionals.

If this active Speakers Bureau is of interest to you, please contact us at 452-6672, or write us a letter outlining your requirements on the enclosed form.

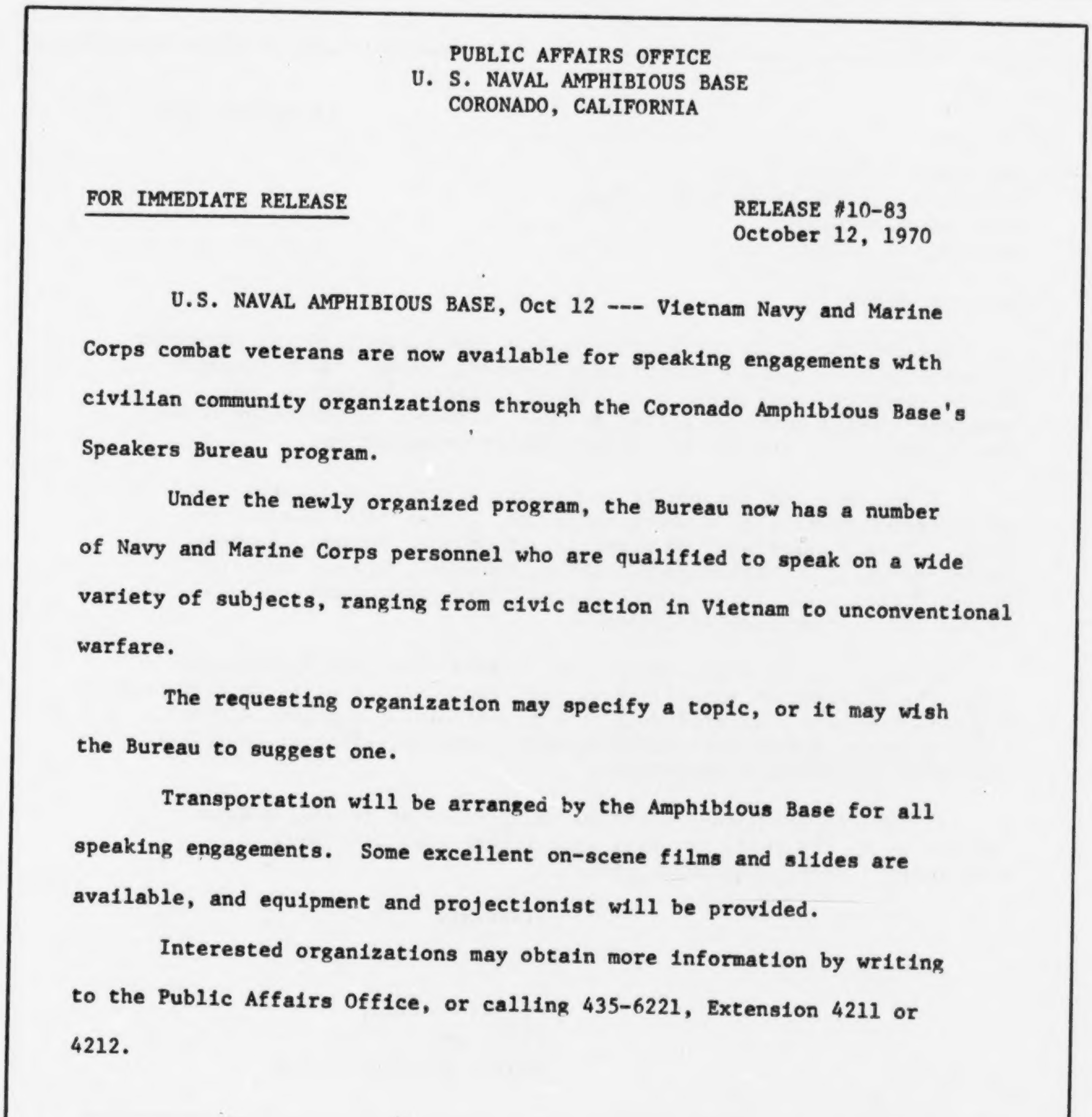
Sincerely,

Calvin D. STORY
CAPT, USN
Public Affairs Officer

174.44

Figure 5-28.—Sample letter sent to head of service, fraternal, religious and professional groups soliciting speaking platforms.

- Assist in selecting an appropriate topic and in narrowing the topic for the particular audience.
- Advise the speaker on format, organization, sequence of ideas, support material, and so forth, if he so desires.
- Review and edit, as necessary, the speaker's manuscript for security, propriety, and consistency with DOD and Navy policy.
- Provide opportunity to critique the presentation in rehearsal.
- Provide assistance in securing audio-visual devices and aids. It is sometimes necessary to provide the speaker with an assistant to set up and operate audio-visual equipment.
- Provide the speaker with material which will prepare him to answer any special questions,



PUBLIC AFFAIRS OFFICE
U. S. NAVAL AMPHIBIOUS BASE
CORONADO, CALIFORNIA

FOR IMMEDIATE RELEASE

RELEASE #10-83
October 12, 1970

U.S. NAVAL AMPHIBIOUS BASE, Oct 12 --- Vietnam Navy and Marine Corps combat veterans are now available for speaking engagements with civilian community organizations through the Coronado Amphibious Base's Speakers Bureau program.

Under the newly organized program, the Bureau now has a number of Navy and Marine Corps personnel who are qualified to speak on a wide variety of subjects, ranging from civic action in Vietnam to unconventional warfare.

The requesting organization may specify a topic, or it may wish the Bureau to suggest one.

Transportation will be arranged by the Amphibious Base for all speaking engagements. Some excellent on-scene films and slides are available, and equipment and projectionist will be provided.

Interested organizations may obtain more information by writing to the Public Affairs Office, or calling 435-6221, Extension 4211 or 4212.

-30-

174.45

Figure 5-29.—Sample news release advertising speakers bureau.

not directly relevant to his subjects, that may be asked at the conclusion of his talk.

Evaluation of Engagement

After the speech, attempt to determine the effectiveness of the presentation. Ask the speaker to submit a speaking engagement evaluation report (see figure 5-24); request comment from the organization; request comment from military personnel who may have attended the presentation; and seek to attend various presentations yourself from time to time in order to make a personal evaluation.

The public affairs office which is willing to expend the considerable effort required will reap immeasurable success from realizing the full potential of Navy speakers. The Chief of Naval Operations has stated:

> The impact of personal contact and the effectiveness of the Navy story told by authoritative and articulate spokesmen in uniform cannot be surpassed by the printed word or electronic image....

CHAPTER 6

HANDLING PUBLIC AFFAIRS IN ADVERSE NEWS SITUATIONS

At the end of each calendar year, the newspaper editors of the United States vote to select the "ten biggest news stories of the year." One class of story most often a contender for the "ten biggest" list is the crisis or disaster story. Figure 6-1 shows how the editors of AP and UPI rated the top 10 stories in 1963, a year of disaster in all areas.

An explosion rocks an aircraft carrier in a naval shipyard. Fire rages and city firemen come to the Navy's aid. Some of the injured are taken to a nearby city hospital. Casualties mount and the damage estimates are in the millions. This is news.

An Air Force plane carrying Navymen and Marines back to their duty stations in Vietnam from a recreation tour in Hong Kong goes down at sea. The casualties are from many cities in many states. The distress message is heard from Saigon and Yokosuka to Pearl Harbor and Washington. The search begins. As thousands of men in ships and aircraft become involved, the incident gains in importance. It is news.

A recruit drops dead on the drill field or dies of meningitis. A brig guard is accused of maltreating prisoners, or a drill instructor of maltreating recruits. Two ships collide at sea. A carrier pumps oil on a Riviera beach. A disbursing officer disappears with a million dollars. A commissary is robbed. Each such incident is news.

These incidents are news because each contains the essentials of a good news story—immediacy, consequence, drama, conflict, emotion. They are news because people are interested and are often affected directly.

During the 1960s alone, there were at least two dozen major naval disasters that made headlines across the nation and the world. These bad news situations which confronted Navy public affairs people included, to mention a few, such things as the loss at sea of two nuclear-powered submarines and their entire crews; a collision at sea between an Australian aircraft carrier and an American destroyer, resulting in the loss of 74 lives; the capture of the Pueblo by North Korea; the July 1967 fire aboard the USS Forrestal which burned for nearly 17 hours, resulting in the death of 135 men and the destruction of 21 aircraft; and the January 1969 flight deck fire on the USS Enterprise which resulted in 28 deaths, 85 serious injuries, and the loss of 15 aircraft.

It cannot be said that such events are only newsworthy because of the morbid curiosity of the civilian press and the general public. Curiosity is not a trait of civilians, but of human beings. Navymen read bad news just as avidly. News of crime, disaster, scandal, and corruption is of interest to all.

Events that affect the Navy and its personnel are generally matters about which the public has an inherent right to know, whether the news is good or bad. This right can be abridged in very few cases, principally if security is involved. The fact that bad news is embarrassing does not mean we should not release it, because this fact does not curtail the public's right to know. Stories concerning this nation's military establishment and the lives and welfare of U.S. fighting men must be told.

Another reason these stories must be told is a purely practical one. Bad news cannot be suppressed. Attempts to hide bad news make the Navy look dishonest. Guesswork which is often worse than the truth is stimulated and the agony is prolonged. Any refusal to cooperate with the news media for whatever reason, causes speculation, rumor, and conjecture to replace the truth and facts of a situation. This is especially true in an emergency where things are confusing anyway.

Even though there are effective methods of coping with the public affairs problems that accompany nearly every accident, large or small, mistakes are often made by public affairs

AP		UPI
Kennedy Assassination	1	Kennedy Assassination
Civil Rights	2	Civil Rights Crisis
Britain's Profumo Scandal	3	Pope Dies, Successor Named
Coup in Viet Nam	4	Cooper Space Flight
Submarine THRESHER Lost	5	Nuclear Test Treaty
Pope Dies, Successor Named	6	Coup in Viet Nam
Nuclear Test Treaty	7	Submarine THRESHER Lost
Supreme Court Prayer Ruling	8	Britain's Profumo Scandal
Pennsylvania Miners Saved	9	Supreme Court Prayer Ruling
Russia-Red China Dispute	10	Fischer Quintuplets

174.47

Figure 6-1.—The ten biggest news stories of 1963 as selected by the editors of the Associated Press and United Press International.

personnel in handling the news aspects of disasters.

Naturally, no two bad news situations are identical, but public affairs people can apply principles in releasing information to the public.

Chapter 5 of Journalist 3 & 2 describes the techniques of handling an accident story affecting an individual or a small group, such as a sailor killed in an auto collision or a pilot and crew killed in a plane crash. It discusses the accident story structure, including the lead, the casualty list, casualty releasing policy, the body, and writing style.

The purpose of this chapter is to provide the senior Journalist with guidance for the successful handling of public affairs in major peacetime naval disasters. It is an examination of the many factors relevant to public affairs activity in a disaster situation.

DISASTER POLICY GUIDANCE

The Department of Defense formulates all basic policy regarding the release of disaster information by the armed services. The armed services, in turn disseminate their own policy instructions according to basic DOD directives. There is no master disaster plan issued by the Department of Defense, or by any of the armed services. Since the military services, individually and collectively, are subject to all the many types of natural and man-made disaster, the lack of a master plan is understandable. The Atomic Energy Commission and NASA, for instance, operate in limited areas of specialized activities with predictable accident situations. The Navy can by the same token anticipate certain disasters peculiar to specialized operations. Individual naval commands, bases, installations, fleets, and so forth re-issue policy guidance best suited to their individual needs and circumstances based on these basic service guides.

DOD has in existence several basic directives on which individual service guidance is based in the area of disaster information. The Navy's implementation is contained in Part F, Chapter 2 of U.S. Navy Public Affairs Regulations (chapter entitled "Propriety and Releases in Special Cases"). That chapter covers, in addition to handling public affairs aspects of accidents or disasters, basic policy guidance on the release of information in almost all adverse news situations. Some of the areas covered are:

- Information supporting possible claims against the U.S.
- Limitations on naval jurisdiction to withhold unclassified information.
- Libelous and slanderous statements.
- Individual rights of privilege.
- Publicity in connection with courts-martial and courts of inquiry.
- Military prisoners.
- Mutiny or sedition.
- Wounded and hospitalized.
- Political information.
- Accidents or incidents involving more than one service.
- Death or injury of civilians on board naval ships, aircraft, and installations.
- Accidents involving foreign nationals in training with the U.S. Navy.

A detailed coverage of the above list is beyond the scope of this chapter. As pointed out above, the emphasis will be on major peacetime naval disasters.

DISASTER DEFINED

The concept of disaster varies with the kind and degree of ago involvement of the persons or groups concerned. The word "disaster" signifies one thing to the family or community involved, another to the disaster research scientist, and still something different to the governmental agency or voluntary relief organization charged with relief and rehabilitation measures. Webster says, "Disaster implies an unforeseen mischance bringing with it destruction of life and property...; sudden and extraordinary misfortune; a calamity." One sophisticated definition states that disaster is, "A disruption in the normal flow of energy that is uncontrolled."

In reference to communities, one writer has said: "Disaster means the impinging upon a structured community of an external force capable of destroying human life or its resources for survival, on a scale wide enough to excite public alarm, to disrupt normal patterns of behavior, and to impair or overload any of the central services necessary to the conduct of normal affairs or to the prevention or alleviation of suffering or loss. Usually, the term disaster refers to an episode with tragic consequences to a substantial portion of the population."

RED CROSS DEFINITION

The American Red Cross defines disaster as follows: "Disaster means a great national catastrophe such as a flood, tornado, or hurricane, and also a sudden extraordinary catastrophe such as fire, explosion, transportation wreck, or similar public calamity in which numbers of persons are plunged into helplessness and suffering."

In examining these few definitions, it would appear that disasters, regardless of how or by whom defined, have certain common attributes. They include injury, suffering, and/or death for several people and damage or destruction to possessions and property. Peacetime disasters considered according to their origins are of two main types: natural and man-made.

There is no definition for military or naval disaster contained in the official military dictionary. However, any definition of peace-time naval disaster would only differ from those listed above in the application of terms to naval personnel, equipment, or installations. In terms of this chapter it must also be remembered that naval disasters differ in the scope of public interest and concern. A naval disaster in any locale provokes the interest of the entire country since Navy personnel come from all corners of the United States. A Navy ship involved in collision, for instance, may very well have representatives from all 50 states in her crew.

OTHER MEANS OF DESCRIBING DISASTER

In addition to the two general classes of disaster, natural and man-made, there are other descriptive differences which are helpful to consider.

Disasters differ in:

- The degree of their predictability.
- The degree of their probability.
- The degree of their controllability.
- The nature of the precipitating agent.
- Their origin.
- Their speed of onset.
- Their scope.
- Their destructive effects on people and physical objects.

CATEGORIZING DISASTER

There is no commonly accepted system of categorizing disasters beyond the two main divisions—man-made or naturally caused. For operational purposes, however, the Red Cross recognizes the following types:

- Hurricanes
- Tornadoes
- Other windstorms
- Floods
- Flash floods
- All other storms (hailstorms, snowstorms, etc.)
- Explosions
- Fires
- Wrecks (train, ship, airplane, etc.)

LESSONS FROM PAST NAVAL DISASTERS

It is helpful to discuss successes in the handling of public affairs in past naval disasters. However, it is probably more important to scrutinize the reasons for failure. This chapter does both.

Due to the number of naval disasters examined for the forthcoming material (from CHINFO files and disaster case studies), it is not possible to treat each one individually. Between 1778 and 1965 naval history has documented information on 253 major naval disasters occurring in other than operations of war.

However, a few selected disaster cases will be mentioned here. In any event, a number of detailed case studies are available from the Plans and Programs Division of CHINFO.

The gauge of success or failure is difficult to measure. In the Navy success means competence in carrying out the assigned mission; performing according to one's rank/rate and responsibility; reflecting one's own personal experience; and upholding and maintaining the traditions of the naval service.

LEYTE VS. BENNINGTON

One factor strongly influencing the success or failure of public affairs problems in a naval disaster is the existence of a written disaster plan. A Navy public affairs officer was personally familiar with two similar disasters which occurred within eight months of one another and was able to make meaningful comments in regard to the worth of disaster plans. His comments concern the explosions on board two aircraft carriers.

On 16 October 1953 the USS Leyte suffered an explosion in her port catapult machinery room. At the time she was docked in the Boston Naval Shipyard. Thirty-seven military personnel and civilian workers were killed and 28 injured. In the initial hours of the disaster there was a great deal of confusion regarding public affairs activities concerned with the disaster. There were a number of unfortunate incidents involving the media with crewmembers, workmen, and armed sentries. Marines physically removed newsmen from the ship, cameras belonging to civilian photographers were impounded, and some newsmen were threatened with loaded weapons. Wives, fiancees, and others close to Leyte men were refused entry to the base, and were given neither information nor a place to wait. Within a few hours many of the problems were taken care of, but not before much irreparable harm had been done.

On 26 May 1954 the USS Bennington was steaming 75 miles south of Newport, R.I. when she was shaken by a series of violent explosions. Port side metal ladders and hatches in the vicinity of the forward elevator were twisted and torn to shreds. There were 103 men killed and over 100 injured.

Lessons learned from the Leyte disaster were obviously applied to similar problems encountered after the Bennington explosions. However, they were not merely committed to memory; they were preserved in a written disaster plan. As a result of experiences from the Leyte disaster just months previously, the public affairs staff of the First Naval District (PA staff handling both disasters) had an accident/disaster plan which they put into effect. Media were cleared and admitted to the ship immediately upon arrival. An aura of complete cooperation between the Navy and commercial news media was verified by surveys taken later.

The public affairs actions taken in the Bennington disaster were considered outstanding by the Navy Department. Proof of this is the fact that a case study outlining the public affairs aspects of the Bennington disaster was disseminated throughout the Navy as guidance for public affairs handling of naval disasters.

Here are some of the recommendations made by the public affairs officer who handled both the Bennington and Leyte disasters:

- Release as much information as possible the first day to prevent the spread of rumors. This is the surest way to quell speculation and possible sensationalism.
- Keep the record straight by coordinating the release of statements from different spokesmen. Try to keep the number of "official spokesmen" to a minimum to avoid issuing conflicting reports.
- Use the services of the (nearest) naval district public affairs officer and his staff. The district public affairs officer is trained and experienced in public affairs, knows the media representatives in the area, and has access to the necessary personnel, equipment, and facilities.
- In almost every disaster situation, there are many examples of heroic actions. Rescue crews pulling injured from flaming wreckage, and men risking their lives to save the lives of their shipmates are both excellent and extremely timely subjects for making good news in the face of apparent disaster. Intelligent and rapid coverage of these actions can often turn the tables on a bad press and can leave a very favorable impression on the readers' minds.
- Set up a Command Information Bureau (CIB) ashore if the disaster occurs at sea. Shore-based commanders should provide as much help as possible so as not to overburden the personnel and facilities of the disaster-stricken ship.
- Request that additional telephones be made available ashore by contacting the local telephone company. The telephones not only enable newsmen to get their stories out, but also allow the uninjured or slightly injured to contact their families.
- Request the assistance of Western Union in handling stock messages such as "I am well and safe," for personnel involved in the disaster.
- Seek the services of an expert—military or civilian—who can explain the benefits available to the next-of-kin. The service should not be established, however, until dependents and next-of-kin have sufficient time to recover from the initial shock.
- When the Court of Inquiry is convened, try to make it an open court to prevent news media from getting the impression that the Navy has something to hide. The public affairs officer should be an advisor to the Court or should be the sole spokesman for the Court.
- Set up a 24-hour watch of competent public affairs personnel in the CIB for several days to answer the queries from news media and questions from the next-of-kin.
- List casualties in three categories on the casualty list: (1) known dead, (2) severely injured, and (3) slightly injured. All names in all three categories should be numbered for easy reference. Casualty lists should also be labeled as Alpha, Bravo, and so forth. If additional names are later added to list Alpha, for example, then Addendum 1 to list Alpha should be released. Further additions would be on Addendum 2, Addendum 3, and so forth.
- Set a specific time for releasing the names of casualties, then stick to it. Make sure that the lists are checked, double-checked, then verified again to be absolutely correct.

ENTERPRISE

Contemplating a major disaster is not a pleasant task. The Navy's operational forces have learned that constant training to meet a national emergency, peace-keeping action, or disaster situation have paid handsome dividends when the real thing happens. The public affairs staff must be ready for disaster when it strikes. A disaster plan could be meaningless if the PA staff is unfamiliar with it or cannot put it into operation. All concerned should have a thorough knowledge of the Disaster Plan and be able to put it into effect. Each individual should know his duties and responsibilities, such as where he goes, what he may be expected to do and his own particular part in the overall public affairs operation. It would be useful for the public affairs staff to run drills in the off-duty hours to determine how long it would take to fully man the office (or CIB) in a disaster situation. You should periodically put the disaster plan in full operation to find out how long it might take to get out a release, radio tape, or newsfilm.

The public affairs officer and his staff who consider a major disaster inevitable and prepare for it accordingly, will be able to act effectively if it does occur. Here is a report filed by the public affairs officer on the Enterprise following her disaster in 1969. It's an excellent example of how PREPAREDNESS pays off in an adverse news situation:

> Where were you at 0830 on January 14, 1969? If you were the Public Affairs

Officer on board USS Enterprise that sunny Tuesday morning 70 miles south of the island of Oahu, Hawaii, you were about to witness a tragic event that combined holocaust with heroism and you would be part of the machinery responsible for reporting it to the world.

Enterprise had just begun her second day of a two-and-a-half day Operational Readiness Inspection and the crew expected to be at General Quarters all day with a break for lunch.

As Public Affairs Officer, I am assigned the position of Battle Announcer and my GQ station is on the captain's bridge. Half the public affairs personnel are assigned GQ stations. By 0800 the public affairs staff had assembled in the office, those people in repair parties were getting ready to be called away while the remaining journalists were setting up for publication of the ship's daily newspaper. Suddenly I heard a muffled noise followed by a small tremor through the ship. It was similar to the percussion grenades used in Monday's exercise. I thought this to be an unusual way to start the morning battle problem. Immediately general quarters was sounded with an unusual prefix—"this is not a drill."

Unaware of the ensuing fire on the flight deck involving airplanes and ordnance, I grabbed my mask and started my pre-planned route to the captain's bridge. When I reached the bridge, four minutes had elapsed from the time of GQ. The ship was turned into the wind to keep the flames aft. For 20 minutes the fires and explosions played havoc with Enterprise as her valiant flight deck crewmen battled the blaze with fire hoses and foam. Many firefighters were repeatedly blown out of the scene only to grab a hose and rush back to fight the fire. Damage control parties were preventing spread of fires below decks. The training and courage of all these fire fighters helped save the ship. The nuclear power plant of Enterprise was not affected in any way by the accident.

Ultimately, this was the theme of our story: how the long hours in preparation and training paid off. When the time came, it saved the ship and kept casualties to a minimum.

By the time the fires were brought under control and finally extinguished (40 minutes after they began), preparations for our news story and a dockside meeting with the news media were already underway.

Shortly after my arrival on the bridge I placed a call to the Public Affairs Office. Instructions were given to the editor of the "The Big E" to proceed to the dispensary to get interviews and start a count of the dead and injured. Another member of the office staff was instructed to start preparing 100 press kits for distribution. The editor of the daily newspaper was called to the bridge (the ship was still at GQ). There I showed him the navigator's log where all the events had been chronologically recorded. He began to gather the facts to write Enterprise's first press release.

During air operations ship's company photographers are always present filming landings and take-offs on the flight deck. They were present when the first explosion occurred and produced many good photos plus a fair motion picture of the fire and subsequent explosions. A Coast Guard aircraft called to the scene took several color stills and one color motion picture film. Two of the pictures taken by the aircraft crew were released by the 14th Naval District before Enterprise arrived at pierside.

As the ship drew near to Pearl Harbor, Commander in Chief Pacific Fleet, Admiral John J. Hyland, flew aboard to inspect the damage. With him came his public affairs representative, who would set up the Command Information Bureau (CIB) at Commander-In-Chief Pacific Fleet (CINCPACFLT) to handle the press queries and day-to-day press relations. The CIB was maintained for five days at which time the press queries were then referred directly to Enterprise.

Together, the CINCPACFLT representative and I began to plan for the ship's arrival at Pearl Harbor and how we would handle the press. A suggestion was made to have a pierside interview with the Enterprise Commanding Officer. I objected. This, I thought, would look like we were hiding the facts, and tend to draw credibility away from any future statements the Navy would make concerning the accident. We should take the initiative and permit the press to board Enterprise upon arrival at Pearl Harbor.

Let the press make their own assessment of the damage to the ship caused by the fire and explosions. Make available people who were willing to be interviewed and who were actually involved in fighting the fires. Most important, have the commanding officer, make a kick-off statement and answer questions. Interviews with the commanding officer and crewmen are better than any press release that could be written.

I made my point and the news conference was held aboard ship with Captain Kent L. Lee giving the opening remarks. (His prepared statement had been approved by CINCPACFLT and CINCPAC).

At the completion of Captain Lee's remarks flight deck personnel were interviewed. These men were chosen by the head of the Air Department, the man responsible for the training and performance of flight deck personnel. They were briefed only to comment on what happened to them and what they observed. They were told not to conjecture about how the fire started or what the cause might have been. Just stick to the facts as they related to themselves.

Flight deck personnel fielded questions magnificently. In one case emotion crept through, lending great impact to the story of the interviewee. Press kits were distributed after the interviews, each containing a picture of the fire on the flight deck, and the ship's first news release, all approved by CINCPACFLT (CIB).

From the press conference, the photographers and reporters were taken topside to the flight deck. The newsmen were cooperative in following the local rules concerning photographs taken inside the Pearl Harbor Naval Shipyard. The press had complete freedom to take pictures of the holes in the flight deck and all areas of damage.

This opening-up attitude and earnest desire to assist the press in getting their story and to meet their deadlines helped carry the Enterprise story. As Captain Lee highlighted in his prepared statement, "Lessons learned from the Forrestal fire, new fire-fighting equipment and techniques and the courageous effort of the fire fighters all helped to minimize casualties and damage." Such headlines as "Preparations for Disaster Pay Off" (Honolulu Advertiser, Wed., Jan. 15) were common.

Additionally this early viewing of the ship and cooperative attitude provoked such editorials and comments as this by Dave Donnely of the Honolulu Star Bulletin (Friday, January 17):

> "Someone (and it might as well be me) has to congratulate the Navy for its magnificent cooperation following the Enterprise disaster. At the time when nerves were on edge and personal loss and tragedy (were) everywhere the Navy went out of its way to give the press—both newsmen and television—as complete a picture as it could. Well done. . . ."

One area of reporting that causes concern is giving out the number of dead, missing and injured personnel. When CINCPACFLT (CIB) released the figures of 25 dead, 17 missing and 65 injured, this was a true statement under the rules of reporting casualties. (This is double counting. Some of the dead personnel had not been identified, thereby making the missing list longer by the same number of unidentified dead. The final count was 25 dead and 2 missing who were later declared dead. Total, 27 dead and 65 injured.) But story editors often run these figures together to produce sensational headlines like: "42 Dead or Missing in Big E Tragedy." Another ran all three figures together to produce this headline: "Over 100 Casualties in Big E Tragedy."

In essence these are true statements, but they tend to influence the reader, painting a darker picture than exists. I think we should review our method of reporting the number of dead and missing to prevent double counting and prevent editors from playing numbers games with these figures.

Overall, I think these types of reports were outweighed by the favorable attitude and understanding world-wide press Enterprise received—an attitude achieved by cooperating with all news media personnel making a query about the accident.

PA PROCEDURES IN NAVAL DISASTERS

There are a number of factors common to all disasters which may be applied when establishing procedures to handle an adverse news situation. The way in which you apply these factors will determine the success or failure of disaster public affairs.

ASSUMING YOUR RESPONSIBILITIES

When a naval disaster occurs, one of the most important officers advising the officer in command is the public affairs officer. The concentrated media interest will probably never again be as intense as it is during a disaster. It is a time when a professional public affairs staff proves its worth to the command and to the Navy.

The media have specialized requirements either unknown or misunderstood by most people. All the media are concerned about deadlines. Wire services need a quick report in order to get a few lines "on the wire." Still photographers and newsfilm cameramen need vantage points from which to cover the action. The television stations may wish to set up sound cameras for interviews. After the initial shock has subsided, the news magazines will want "in-depth" materials. The list of such specialized needs is endless.

To someone other than public affairs personnel, these special requirements may appear to be nuisance requests. PA personnel understand that these are normal requests and act to see that they are properly taken care of.

It has been noted that the news media have specialized requirements which must be interpreted by you, the senior Journalist. In this regard it is important to emphasize the necessity to recognize and assume your full share of the responsibility in a disaster situation. The news media, the public, and the next-of-kin are relying on the Navy for complete, accurate, and timely information. In providing these services there are a number of actions and decisions which must be made quickly and capably.

Referring routine decisions to the commanding officer and public affairs officer, for instance, can be time-consuming. It is also exasperating to the newsman. Such a procedure may force the newsmen to seek information on their own. This is where advance planning and clear understanding of each person's authority and its limitations will enable you to make those decisions you can make and quickly recognize those that must be referred higher.

ORGANIZING WORK LOAD

The public affairs staff which is firmly committed and devoted to a policy of full and complete cooperation with the news media may cause its own failure by trying to do too much. A major disaster stimulates an almost endless demand for information. All the media attempt to get personalized accounts and direct quotes from the Navy spokesman. Each radio station, for example, will attempt to produce a taped statement or interview tailored to its individual requirements. This was noted by one researcher in his study of the USS Thresher disaster (Nuclear Submarine Thresher sank 10 April 1963 while conducting test dives 220 miles east of Cape Cod. Her entire crew of 112 and 17 civilians were lost):

> When Thresher was lost, literally hundreds of small radio stations called the Pentagon seeking to record interviews with Navy spokesmen. A public information official in Washington noted that their compliance with these requests delayed their final decision on plans to transport newsmen to the site of search operations.

By becoming preoccupied with certain details, more important issues may be neglected. In a disaster situation, time and facilities must be organized. Urgent tasks of importance should of course be handled by the public affairs staff in an effort to do the best job possible. Never fall into the trap of performing each task in chronological order. Less important activities must simply wait their turn in the line of an established priority.

PHYSICAL ARRANGEMENTS

It must be remembered in a disaster situation with a large influx of media representatives and next-of-kin, that these people are visitors in a strange environment. They must depend on others for their comfort, transportation, bodily needs, a place to wait, or a place to work.

Newsmen will need typewriters, paper, pencils, access to a telephone, and so forth. The next-of-kin will need a place to wait, something to occupy the long minutes or hours, and perhaps a hot cup of coffee to refresh them. Large signs, even hastily prepared, pointing the way to rest rooms or phone booths can make a great deal of difference in the atmosphere of a news room or dependents' lounge. They also save public affairs people precious minutes in answering basic questions when time is at a premium.

The people who converge on the public affairs officer and his staff in a time of disaster are for the most part, vitally interested and concerned individuals. They should be treated with understanding and with special concern for their physical needs.

RELEASING INFORMATION

It must be remembered that newsmen are the representatives of the public at the scene of a disaster. Through their eyes the public learns what has happened, how it happened, and the other details that are available. The public's first impression of the situation and the Navy will be made by what they see in print, hear on the radio, or watch on television. It is important that these impressions be unbiased and undistorted from the beginning. As noted before, it is the earliest stories that make the biggest headlines, and the first impressions that are likely to be the most lasting.

After the first stories are released it is important to retain the trust and confidence of the civilian newsmen covering the disaster. One way to keep the media objective is to keep the facts coming. In a major disaster newsmen are expected to keep supplementary reports coming until the emergency has subsided. If the media representatives don't receive information as it becomes available they will seek it out on their own. In so doing they may not get the true story.

The first hours of a disaster are hectic and tiring. The public affairs staff cannot afford to take a break in the critical hours following the initial release. You must be gathering more information to answer the inevitable questions which will follow. The direct responsibility of the public affairs officer and his staff continues until the interest of the press and public has been satisfied.

Releasing Authority

Under any circumstances there is usually a designated authority or specified coordinator for the release of information. In the midst of a disaster, such an authority is mandatory if satisfactory relations are to be maintained with the media and the public. When no one person is recognized as the official spokesman, there is confusion among the press, the relief workers, officials in charge, and indeed among the public affairs staff. This should be agreed to and specified in your disaster plan wherever possible.

The newsman without an official, authoritative point of contact has no ready way to distinguish truth from rumor or speculation. In addition, those people involved in the disaster and the personnel taking part in the relief efforts don't know who is receiving and coordinating disaster information for subsequent dissemination. The result is that current and meaningful information which should be continually passed to the press may never be released at all.

The individuals in charge of the relief efforts don't have the time or training to cope with the specialized requirements of the media. When contacted by media representatives, they may become uncooperative or even abusive. This can only make a bad situation that much worse.

A Navy public affairs officer (a captain with over 20 years' public affairs experience) had vivid memories concerning the crash of a Navy airplane. He had this to say in regard to a specified releasing authority:

> There was a plane crash in a civilian housing area near the Johnsville Navy Air Station (Philadelphia, Pa.) in the early 1960s. Several civilians were killed in their homes. With the Navy rescue and salvage personnel on the scene were members of the civilian fire department and local police. No one had the authority to release information, assist photographers, etc. With no such authority established the Naval Officer-in-Charge of the relief efforts prohibited photographers from taking pictures, expelled newsmen from the scene, and ordered no

> one to answer questions, etc... thus making the worst possible out of a bad situation.

Normally, the director of the command information bureau established to cope with a particular incident is appointed official spokesman or relasing authority. Or, it may be the public affairs officer on the staff of the officer-in-charge of search, rescue/relief or disaster control operations. In some instances, it will be the public affairs officer on the staff of the naval district commandant within whose jurisdiction the disaster occurs.

Safeguarding Classified Information

Every Navyman has the personal responsibility for protecting classified matter against loss, compromise, or unauthorized disclosure. In the event of a disaster, public affairs people must be particularly alert to this fact.

A compromise of classified information has been defined as:

> ....a loss of security that results from an unauthorized person obtaining knowledge of classified information.

The unauthorized person need not be an enemy agent or a spy. The person may not even know that he has obtained classified information. To cause a compromise, it is only necessary for a person who has not been officially cleared for the information to have access to it. An unauthorized disclosure can be the release of classified matter (information, photograph, etc.) through carelessness, error, or wrongdoing.

Although these definitions should be known by every petty officer, they are repeated here for a purpose. Compromise and unauthorized disclosure are most likely to occur in the momentary confusion and hectic activity which immediately follows an accident or disaster. In some cases, civilian workmen, medical personnel, policemen, disaster workers, newsmen and others may find themselves in areas or spaces which are normally restricted to them.

Although it isn't the public affairs officer's job to act as security officer at the scene, he is responsible for the protection of classified matter which falls under his cognizance in the execution of his duties. This also applies to you and any other members of the public affairs staff who may be at the scene or processing the story at the office.

Cooperation With News Media

Mere cooperation with newsmen will not guarantee sympathetic handling of the facts in an unfortunate situation. Newsmen have a job to do and will do it whether the Navy cooperates or not.

Cooperation, however, will often result in a more accurate and undistorted picture of the situation. If all the facts are presented as they become available, carefully and candidly, newsmen are more likely to report them objectively. There is also less margin for error and less chance for misinterpretation.

If the Navy refuses to cooperate, the newsmen have no alternative but to start looking elsewhere for information. In an accident or disaster situation the newsman won't hesitate to interview any bystander in an effort to get information.

If the newsman knows that the public affairs representative is doing all in his power to cooperate and obtain up-to-minute information he will prefer to wait for authenticated facts. He will prefer to hear the facts presented by an official spokesman or the officer in command. Cooperation works both ways. Consider, for instance this editorial which appeared in The Standard Star of New Rochelle, N.Y. on 1 August 1967:

> There will be an investigation to determine the circumstances from which evolved the tragic explosions and fires on the USS Forrestal, third mightiest carrier in the U.S. Fleet, last Saturday morning.
>
> And, as the facts are sorted out, some ways of guarding against such future mishaps may be found.
>
> But the inescapable truth is that such hazards for men and ships of the Navy neither can be nor will ever be eliminated.
>
> The Forrestal probably had built into her every possible device for protecting the crew and the ship.
>
> But every aspect of her operations and her essential cargo had to be potentially lethal from the very beginning.
>
> High octane fuel, for warplanes, has to be both flammable and explosive.
>
> Ammunition of all types is dangerous—it's made to be.

So any combat ship is loaded with peril for her company and herself, as well as for the men and objects which her firepower is designed to destroy.

Those, of course, are self-evident facts of life for men of the Navy—and indeed, for men in all other elements of the Nation's armed forces.

But the great mass of the American people tend to have an unawareness of, if not an indifference to, the constancy of the courage required of men who wear the uniforms of the Army, the Navy, the Marine Corps, the Air Force and the Coast Guard.

It is true we react with horror when a holocaust such as that which struck the Forrestal is reported. And we are thrilled by accounts of heroic response of our service people in every such emergency.

But most of us still fall short of full understanding that what happened on the Forrestal last Saturday morning could, from one cause or another and in greater degree, have happened at any hour on any day since that great ship was fully equipped for duty at sea. Or that similarly ominous prospects hang, day in and day out, over every man in any degree responsible for our national defense. For them there is no freedom from harm. We live, all of us, under a continuous debt of gratitude to them."

Releasing Names Of Casualties

The Navy realizes that the greatest shock a family can receive is to read in a newspaper that a son or husband has been killed, without first receiving official notification from the Navy. Whenever possible, the Navy protects the welfare of Navy families by withholding the names of casualties from news media until official notification is made.

Once the next of kin have been notified, however, the Navy then attempts to expedite the release of the names to news media. This relieves the anxiety of the families of Navymen who were not involved in the accident.

For example, assume that there are a hundred aviators serving at a naval air station. If one is killed in a local crash and the facts are released without mentioning the pilot's name, the families of all the aviators in the area suffer until they learn the name of the victim. After his next of kin are notified, the anxiety of the other families is relieved when the name is released.

To protect the well-being and welfare of families, the Navy follows these policies in releasing the names of casualties to news media. (NOTE: This was the policy in effect when this manual was published. Consult Article F-2023 of NAVSO P-1035 and Articles 4210140 and 4210120 of BUPERSMAN for current guidance on the public release of names of casualties)—

ON A MILITARY COMMAND WITHIN CONUS.—Public release of names and addresses of killed or injured military personnel may be withheld until such time as next of kin can reasonably be expected to have received official notification of the accident. Every effort should be made, however, to release such names and addresses simultaneously with release of accident news itself, or as soon thereafter as possible, to remove or lessen the anxiety of relatives of other personnel on an installation.

IN THE PUBLIC DOMAIN WITHIN CONUS.—If military personnel figure in accidents involving civilian or military motor vehicles, trains, commercial or private aircraft, or in any other types of accidents, with the exception of those described in the next two paragraphs, the names and addresses of the military should be released immediately on identification.

If accidents involve military aircraft which crash in or near borders to cities or towns, or which cause civilian casualties or appreciable damage to property—that is, if there has been a major invasion of the civilian domain—the names and addresses of the military personnel should be released immediately on identification; if classified equipment is involved, normal (but not excessive or unwarranted) security precautions should be observed with respect to equipment.

If an accident involves military aircraft which crash in localities remote from populated areas, involves no civilian casualties and causes no appreciable property damage—that is, if there is no major invasion of the civilian domain, names and addresses of military personnel may be withheld until such time as next of kin can reasonably be expected to have received official notification of the accident.

ACCIDENTS OUTSIDE CONUS.—Navy commands must not release names or photographs of casualties prior to notification of next of kin. In case of multiple casualties, when notification to the next of kin of all persons involved will be delayed due to lack of information or identification of some individuals, partial release of the names of casualties for publication must not be made without prior approval of the Chief of Naval Personnel.

RULE EXCEPTIONS.—During past naval disasters, there have been exceptions to the above rules, however.

Newsmen are vitally interested in obtaining the names of the dead and injured. It may be necessary to release partial lists to satisfy local media. Local next-of-kin may be notified within hours. It may take 18 to 20 hours to receive notification receipts from families all over the country. The public affairs officer may wish to release names as the receipts of notification are received from next-of-kin. This is difficult but does serve to keep the media up-to-date. In any case it is vital that the names be double-checked for accuracy. Releasing the wrong name is worse than releasing no name at all.

Getting the names out may require special initiative. There is a 1952 case history of an aircraft carrier colliding with (and sinking) a destroyer. The destroyer lost 176 men of her 200-plus crew. News of the disaster was flashed across the country. Next-of-kin of those on board the destroyer waited for some word of loved ones. It happened on a Sunday, which complicated the notification of next-of-kin and the release of information.

The Navy public affairs personnel on duty at the Pentagon were given permission to work in the casualty section of BUPERS in order to prepare a casualty list rapidly. The public affairs duty officer argued that in this case it was humane to get the names to the press as soon as possible to alleviate the fears and worries of the families of survivors. He maintained that since most families knew of the disaster and its seriousness from news reports, they would be prepared for the worst. In this unique instance, wire service representatives were permitted to work alongside Navy public affairs personnel to expedite the release of names. While certainly unusual, this case demonstrates what can be done.

SPECIAL CASES.—The grade/rate, name, file/service number, and date of birth is the only information to be released on those casualties listed as missing in action, captured, detained, interned, or beleaguered and besieged. During hostilities the names of personnel in these categories are released only by the Department of Defense (PA).

PROVIDING MAXIMUM ACCESS TO SCENE

News media always want to send newsmen and photographers to the scene of a disaster. To ensure complete and fair coverage they should be permitted access to the scene wherever possible. They cannot, however, be given access when their presence would:

- Interfere with damage control, rescue or evacuation measures.
- Jeopardize their own safety.
- Violate security.

It must be remembered that there are no regulations which prohibit newsmen from visiting the scene of an accident or disaster simply because it takes place on a military installation. Unless one of the foregoing objections exists, action should be taken to permit entry to the base or installation and to allow them to visit the scene.

When newsmen are permitted access to the disaster scene, they and the command should first agree to certain ground rules which must be based on common sense relative to the special circumstances of the situation. To avoid conflict they should be defined in advance of the visit. The newsmen, for example, might be asked NOT to:

- Seek interviews with injured personnel or their distraught next of kin.
- Divulge the names of victims until the next-of-kin have been notified, regardless of the fact that they obtain the information by their own resources.
- Enter areas which are restricted or which contain classified equipment.
- Bring heavy equipment or otherwise cumbersome paraphernalia which might interfere with rescue operations or require additional personnel to carry it.
- Seek interviews with individual rescue workers or the personnel in charge of the operation.
- Wander from the designated access area in search of additional information or photographs.

Once the newsmen have arrived at the scene they should be given all practicable freedom to move about, take photographs and gather information, as long as they observe the ground rules set up in advance.

If an accident occurs in the public domain (outside the confines of a military installation), the Navy has no right to prevent newsmen or other civilians from going to the scene. They may be kept away—that is, kept at a distance—only when their presence may interfere with operations, jeopardize their own safety, or possibly violate security.

The Navy has no right to prohibit newsmen—or any civilian, for that matter—from taking photographs of an unclassified accident scene in the public domain. There have been several unfortunate situations in the past where cameras and film were forcibly taken from civilians, sometimes at gunpoint.

If a photographer takes a picture which is classified, ask him to surrender it. Inform him that photographing classified defense material is a violation of Federal law. (Violators may be fined not more than $10,000, imprisoned for not more than 10 years or both.) Do not use force. Assistance of civil law enforcement officials can be requested in preventing compromise of classified information or material. Cooperation of the superiors of offending news media representatives can be solicited reminding them that refusal to return pictures of classified material violates Federal Statutes. DOD Directive 5410.14 covers this subject in further detail.

AUTHORITATIVE BACKGROUND INFO

The equipment involved in naval disasters is often highly technical. The circumstances surrounding a collision at sea or aircraft accident are usually unfamiliar to the layman.

In order to report the facts in context, it is important that the media fully understand what has happened. Such understanding may also help them to be sympathetic in their reporting of why it happened.

Technical manuals usually seem confusing and unnecessarily detailed to the uninitiated. The public affairs staff, in many cases, cannot explain technicalities or specialized operations. An attempt to do so, without thorough knowledge, can only lead to additional confusion.

Soon after the initial announcement concerning the loss of a nuclear submarine, the Navy Department made certain technical experts available to answer specialized questions concerning submarine operations. One of these was the former commanding officer of a nuclear submarine. This officer, who himself had taken a nuclear submarine under the Arctic ice fields, spent several hours providing background information to the Pentagon press corps. He also appeared in a number of televised interviews. While being careful to avoid speculation as to the cause of the disaster, he did provide enough technical data to enable stories to be written accurately. He was also able to dispel a number of unfounded stories and rumors which circulated soon after the sinking. One Pentagon newsman remarked that these briefings contributed greatly to the excellent public relations associated with the disaster.

The importance of background information was also evident in the handling of an aircraft disaster. The official case study had this to say:

> Contrary to popular belief, a major disaster does not necessarily result in bad public relations. From the Bennington disaster emerged numerous stories of individual heroism and self-sacrifice which elicited a sympathetic public response throughout the country. Editorially and otherwise, the press praised the Navy's fast action in saving lives and keeping damage at a minimum. Many newspapers pointed out that such peacetime disasters are the unfortunate but necessary consequence of maintaining the nation's military security.

Background information which may seem to be remote or "too much trouble" in the hectic hours following a disaster may be the most important in the long run.

DEBRIEFING SURVIVORS

It has been noted on several occasions that disaster survivors were interviewed by the news media without having been debriefed by the public affairs officer or an assistant from his staff. By debriefing we mean a private meeting at which the survivors are interviewed to determine their experiences and counsel them about their upcoming meeting with newsmen. Other cognizant personnel must also be present to offer specific guidance. Debriefing may not be possible when newsmen are taken to the disaster scene, but a knowledgeable escort can help the newsman to keep information obtained from interviews in context. Individuals in the midst of a disaster often do not know the full story of what has happened. They sometimes tend to generalize statements based on their own experiences in isolated areas of the disaster.

In an operational disaster the survivors may not know exactly what can be said about the work in which they are engaged. One result is that they refuse to answer any questions and therefore become "uncooperative," calling unnecessary attention to the classified circumstances surrounding the accident. There is also the possibility of a survivor performing his own security review based on an incomplete knowledge of the disaster or operation.

Certain survivors may be disgruntled about the operation, the ship, and so forth and attempt to lay the blame on faulty equipment, poor leadership, long hours, et cetera. The newsmen, who have no way of knowing the reliability of the person, print what they are told. Other survivors may deeply resent prying eyes and vent their feelings on the media representative.

In one notable incident, the crew of a Navy airplane which had been attacked over international waters by a communist aircraft was made available before they could be debriefed by the public affairs officer. Unfortunately, many officials at the news conference did not know the specific details concerning the aircraft's mission or the type of equipment it carried. Rather than disclose that the aircraft carried special equipment in the spaces normally accommodating machine guns, a crewman stated that the guns had been removed because "spare parts" were not available. This was a cover statement which backfired all the way to the U.S. Congress. To the crewman questioned, this seemed the best thing to say at the time. Navy officials agreed afterwards, that a few minutes privately debriefing the crew would have time well spent.

PROMOTING WELFARE OF NEXT-OF-KIN

It is traditional responsibility in the Navy to look after the families of Navymen. The Navy is just as interested in the welfare of the families of Navymen as it is in the welfare of Navymen themselves. When a disaster occurs, the next-of kin suffer emotional anguish and pain almost equal to the physical suffering of those in the disaster. These people must be protected.

There are a number of ways the public affairs office can help to ease the suffering of the next-of-kin. One way is to handle the release of news competently. This includes the prompt release of information as it becomes available, particularly the names of casualties, to ease the anxiety of families whose loved ones were not involved.

Many of the next-of-kin live near the base or the homeport of a ship involved in disaster. When the first news of the disaster reaches them, they converge on the base to be near the source of information. Provisions must be made for them. They should never be left to their own resources or permitted to wait outside the gate for second-hand information.

Guidelines for handling the next-of-kin should be specified in the disaster plan. Normally, this responsibility is assumed by the chaplain and his assistants. In some cases the command will appoint a next-of-kin information officer to work with the CIB.

QUALITIES NECESSARY IN HANDLING DISASTER PA

Five factors contribute to the necessary qualities in handling the PA information aspects of a disaster situation. They are accuracy, honesty, impartiality, initiative, and good taste.

Accuracy

In the turmoil of disaster there may be many temptations to rely on memory or to make educated estimates in answer to seemingly inconsequential questions. Newsmen may be pressing from all sides for bits of information which must be laboriously checked for accuracy.

An offhand answer to a question such as, "How many men does an airplane like the one that crashed usually carry?," may haunt you for weeks or months. A low estimate might imply the aircraft was permitted to fly with an incomplete crew. An overestimate might excite speculation about a special mission or overloaded airplane.

No detail is too small to confirm in any normal dealings with the press. Checking and rechecking facts in a disaster situation should be standard operating procedure. It could very well spell the difference between success or failure of your whole effort.

In this regard you must resist efforts by the media to force the answer to a question before it has been authenticated. This is particularly difficult when deadlines approach or there is pressure from a newsman who is personally known and trusted. Being stampeded into an answer at a time like this can only result in additional problems.

One important aspect of accuracy is the release of names of disaster victims. A misspelled name, wrong initials, incorrect rank or rate can mean unwarranted anxiety or suffering to the next-of-kin. An example of this was the crash of a military transport plane in the late 1950s. The public affairs office, in its haste to oblige newsmen, released the flight manifest from another aircraft of the same type which was flying a similar mission on the same day. The identification numbers of the aircraft were similar and were not double-checked before release. In an attempt to provide quick assistance, a tragic mistake was made.

Honesty

Honesty in dealing with the media is of prime importance. The circumstances surrounding a disaster are often negative in connotation and sometimes painful to admit. The only solution, however, is complete honesty and candor.

Overt dishonesty is generally not the problem. Many of the facts are readily available or discernible to the press. The problem of indirect dishonesty is most often encountered. Neglecting to tell the whole story or glossing over certain unsavory facts is dishonest. Failing to tell the news media that the commanding officer of a ship was previously involved in a similar disaster is a form of dishonesty.

Apart from the moral implications of indirect dishonesty is the mundane problem of being caught. Should the media discover dishonesty in a Navy news release (if dishonesty exists, they are likely to) the facts withheld assume new importance. Since they are discovered after the basic stories have been written they are singled out for individual attention. They might better have been factually reported deep in some original story.

Impartiality

The Navy cannot expect fair treatment from all the news media unless it treats all media equally. Never give information or any advantage to one news medium and withhold it from another. If you allow one newsman access to the scene of a disaster, you must allow similar access to all. This includes newspaper, wire services, radio, television, and magazines.

Occasionally, when there are too many newsmen at the scene of a big story, the Navy must ask them to pool certain information. For example, suppose a dozen newsmen request permission to board a ship involved in a major disaster. Although the dead and injured have been evacuated, damage control measures are still in progress. The ship's captain or damage control officer may say that 12 men can't be controlled and might interfere with operations, but he agrees to allow one or two aboard. In this situation, the 12 newsmen would be asked to select one or two members of their group to go aboard and pass out the information on a pool basis. If one were a photographer, any photos he made would be distributed to all. Once the pool agreement is made, the reporters concerned are morally bound to share everything they saw, photographed or recorded, with all members of the pool.

Normally representatives of different media are selected to ensure a cross section of coverage. As described in Chapter 2 of this manual, this is established procedure used by media representatives everywhere. It is often employed by the Washington press corps.

Initiative

A good JO anticipates the needs of newsmen. You should get them the facts, figures, and other information they'll need before they get a chance to ask for it. Taking this initiative has several advantages:

- It shows newsmen that you're interested in their problems and want to cooperate.
- It indicates that the public affairs staff is ready for such situations when they arise. Newsmen appreciate enterprise and resourcefulness because these qualities are required of them in their own professions.
- It establishes an air of honesty and frankness. They know you are not trying to hide anything or "cover up."
- It saves time—both yours and theirs. If you provide information as soon as it becomes available, newsmen don't have to go out and dig it up themselves. Releasing news promptly also saves you from repeated queries on the same subject.

- It enables the Navy to state its position along with the facts it releases. You have to be careful, however, to avoid the appearance of trying to whitewash the facts.
- It provides alibi copy for the public affairs files.

This is an area where you as a senior JO are certain to be of value to your command. Most of the decisions concerning media relations and public affairs policy will be made by the officer in command or public affairs officer—although you may get deeply involved in this if there is no full-time PAO in the command.

But whatever the situation, digging up facts and figures is the JO's job, a job you can dig into as soon as you get the word that there has been an accident. Almost any fact your research brings out will help the public affairs officer and the news media.

If you follow the releasing procedure above, the job of reading bulletins over the phone to the media probably will fall to you also. You'll do this while the public affairs officer (or director of the CIB) talks to other officers and gets new information and guidance. You can take down any questions you are asked, and either get the answers yourself or refer them to your boss. This way you save him a great deal of time and free him to do the things that require his rank and experience.

Good Taste

Good taste under any circumstance is a subjective determination. However, it is most important to consider in relation to a naval disaster. It is certainly a consideration to keep in mind when releasing information or photographs. There are no specific rules or regulations governing good taste. It is a personal evaluation based on your own experience, judgment and plain common sense.

Newsmen are generally careful about violating good taste. The news media have their own unwritten standards which are usually adequate to protect the disaster victims or their next-of-kin. There are no laws against the publication of "ugly," "horror" photographs or news stories, but each newspaper or television station has its own code of ethics. You cannot take "censorship" actions to keep such information from being taken from the scene of the disaster. You must rely on the usual good taste of the individual media representative.

From the Navy's standpoint, however, you can take action to preserve good taste. This is certainly true in the case of Navy photographers whose pictures will be released to the news media. A few of the things to watch for that would violate good taste are:

- Photographs of casualties or their next-of-kin when they are in a state of shock.
- Details of personal conduct of a scandalous nature.
- Information which might prejudice the rights of an accused or a party to an investigation before these facts are brought out in the open court.

While you cannot stop a newsman from using a story, newsreel, or photograph in bad taste, you can provide guidance and ensure that he adheres to the ground rules previously agreed upon.

KEEPING CHINFO INFORMED

In a major Navy news event—whether it be a disaster like the Evans-Melbourne collision (between a U.S. destroyer and an Australian aircraft carrier in June 1969) or a crisis such as the seizure of Pueblo—the manner in which the media are handled can have far reaching effects on the Navy's public image.

The authority to approve release of adverse news of national or international interest rests with the Office of the Assistant Secretary of Defense for Public Affairs, OASD(PA). For this reason, DOD directives require the Navy to "...secure the advice of the Assistant Secretary of Defense (Public Affairs) through established command channels before taking actions which have significant public affairs implications."

The "established command channels" between the Navy and the Department of Defense in the case of a national news story is the Chief of Information. For CHINFO to perform this task, Navy Public Affairs Regulations require local public affairs staffs to provide the Office of Information with timely and complete information on any crisis or disaster on a continuing basis. (NOTE: If the Navy command involved is a component of a unified command, the "established command channel" to ASD(PA) would be through the unified commander as described in chapter 2 of this manual.)

If complete information is not readily available, the CHINFO news desk should at least be alerted by phone or message that a major news story is brewing. Facts should then be relayed to CHINFO by the fastest possible means as they become known. These facts must include any classified information necessary to give a complete understanding of the situation, as well as a summary of what information has already been released or is otherwise generally known by the news media and/or public.

Local commands are authorized in most instances to make a "spot news" announcement shortly after the incident occurs, even if it does have national or international implications. Although this spot news announcement should be brief and factual, the tone of the statement should indicate the seriousness of the situation.

If a spot news announcement is made, the news media should then be informed that further details will be released by higher authority as soon as possible. CHINFO will provide initial guidance for the command involved when first notified of the situation. Then, after coordination with OASD(PA), a releasing authority for information will be designated.

The authority to release information may be retained by OASD(PA), or it may be delegated to CHINFO, a fleet commander-in-chief, a naval district commandant or other Navy commands.

As soon as release procedures, authority and other public affairs policy guidance have been determined, CHINFO advises the cognizant commands and establish channels for exchange of information. If necessary, arrangements will be made to augment public affairs personnel at the scene or to establish a CIB.

Yet, regardless of who is the releasing authority, the public affairs people at CHINFO become deeply involved whenever a major Navy news story breaks.

CHINFO's media relations division immediately begins to gather material on the personnel and command involved, to be used as background information for an initial news conference for the national media, and for response to subsequent media queries. The audiovisual and still photo branches review their files for motion picture footage and still photos that might be needed. They also contact the Naval Photographic Center to determine what additional photography is available.

In the news branch, ship histories and officer biographies as well as other general facts about the command are assembled, and an initial news release or statement is drafted. A news desk watch bill is set up on a 24-hour basis in anticipation of news queries that will soon be coming in from all over the world.

If several casualties are involved in the incident, a watch officer is sent to the BUPERS Navy Personnel Emergency Information Center to inform the CHINFO news branch as next-of-kin are notified, making the names of casualties available for release. Another CHINFO officer may be sent to the Chief of Naval Operations flag plot area to keep up with operational developments as they are reported in from the field. Liaison is established with the Chief of Legislative Affairs and the offices of the Chief of Naval Operations and the Secretary of the Navy to keep them informed of all public affairs aspects of the situation. In some cases, liaison with the State Department or an American embassy overseas may also be required.

In coordination with OASD(PA), CHINFO will make arrangements for the initial national news release, statement, or news conference as soon as sufficient facts on the crisis or disaster are available. An announcement at the Seat of Government will be made whether or not a spot news release has been made previously.

Because of the tremendous amount of preparation and coordination that CHINFO must immediately accomplish whenever a disaster story breaks, it is essential that the Office of Information has as much lead time as possible. Only then can the national news media's surging demands for information be handled smoothly and quickly.

SPECIFIC GUIDELINES

The following is a list of specific guidelines offered by professional Navy public affairs officers. Most of them have been involved in the PA aspects of major adverse news situations over the past 25 years. Their statements, somewhat paraphrased, are presented here in the form of DO's and DON'T's applicable to a public affairs officer and his staff during disaster.

Do's

- Do assume your public affairs responsibility during a disaster. This is one of the times when your talents are particularly needed.

- Do confer as soon as possible with Navy security experts to establish ground rules for clearing information and photographs and to provide access for the press to the scene of the disaster.
- Do establish an information center (or CIB) which is accessible to the news media and clearly marked. Identify this as the place where all official announcements will be made.
- Do conduct a news briefing as soon as possible after the disaster. This will bring the media up to date rapidly and save briefing each member individually. Announcements and statements should be reproduced and handed out.
- Do arrange physical services for the CIB as soon as possible. These would include such things as extra phone lines, typewriters, paper, bulletin board, coffee, and so forth.
- Do have a brief meeting with the media after the initial confusion has subsided to establish ground rules of operation satisfactory to the public affairs officer and newsmen.
- Do pinpoint the area in which the disaster took place in initial reports; e.g. identify the building by number, the exact floor and portion of that floor which was involved. This can comfort thousands of relatives and friends and save many extra phone calls.
- Do get media representatives, or at least a news pool up to the scene of the disaster as soon as possible. The disaster is what they came to see and report.
- Do provide the media with escorts.
- Do provide technical experts to brief the media and explain pertinent background information concerning the disaster.
- Do respond to each question asked. If no answer can be given, the reason why should be explained. A "no comment" can be blown out of proportion in an emergency situation.
- Do double check each fact before including it in a release or putting it out in answer to a press query.
- Do establish a policy line as soon as possible through the office of the Chief of Information and appropriate senior local commands.
- Do establish a working relationship at a level where information will be found; e.g. with the officer in charge of the reflief efforts. Also be sure to know who will be making operational decisions which may be newsworthy. This will normally be the officer in command of the particular unit, ship, squadron, or installation involved.
- Do make the commanding officer of the ship involved, commander of the base or appropriate senior officer involved, available to news media as soon as possible.
- Do make survivors available to newsmen as soon as possible. Debrief them first. It is best to get this over with quickly and under controlled conditions. The media will want these individuals eventually, and will go to their homes if they are not made available.
- Do treat all media the same. Treat them fairly and equally. Playing favorites will only cause trouble.
- Do be completely honest in all statements within the limits of security.
- Do release all information as it becomes available. Holding bits of information until there is enough for a "big" release is not appreciated by the news media.
- Do know exactly what is going to be said before standing up before the media. Always read announcements. Reproduce and hand out if time allows. Reproduce after the announcements are made in any event.
- Do try to view the situation from the viewpoint of the media from time to time. This helps to anticipate their needs and questions.
- Do admit mistakes. They will come out eventually. It is best they come from an official source.
- Do set up special telephones or Western Union facilities where survivors can contact their next-of-kin. This is not only humanitarian, but saves you from answering many individual queries.
- Do remember, particularly in nonmetropolitan areas, that the disaster may be the "big story" of the year. Try to understand why the media are pushing so hard.
- Do remember that many of the media representatives are local citizens too, and may be emotionally involved in the disaster.
- Do try to stay ahead of the media with fresh information. Once behind, it is difficult to catch up.
- Do inform whoever is in charge at the scene of the disaster that the public affairs officer and his assistants are present and are assuming their responsibilities.
- Do keep the officer in command informed about what is happening; who from the media are present; and what has been said, and so forth.
- Do keep higher commands continually informed. Higher commands will also have

intense media interest in their areas and will need current information. Open phone lines are the best.

- Do assemble the names, home towns, and next-of-kin of dead and injured on separate lists as soon as possible.
- Do provide adequate communications facilities for uninterrupted official and commercial use. At least one phone line must be reserved for the PAO's use.
- Do be continually available to the media. Once there has been an official spokesman designated, he must be on hand.
- Do be calm. If members of the public affairs staff become flustered it can only add to the confusion and can easily influence the tone of the stories being filed.
- Do work to help dependents, families, and friends of those involved in the disaster. They are desperate for information.
- Do be aggressive in the quest for information. It is your job to do so. It is better that you question officials than that isolated members of the news media do so.
- Do make reassuring statements in the form of status reports whenever possible; for instance, when all the injured have been removed to a hospital.
- Do be positive in a negative situation. The media will then know that you are working to get information.
- Do keep all members of your own staff informed and up-to-date. They will perform better if they have the latest information.
- Do make arrangements for the comfort of the media and dependents such as sandwiches, coffee, and the like.
- Do be alert to positive stories which may develop such as the heroic work of relief workers, or the number of doctors and nurses working to treat survivors.
- Do pay attention to internal information on the ship or base. Navy personnel and employees should know the full true story so they don't relate half-truths or relay rumors.
- Do periodically check with decision makers and heads of the relief operations for additional information—they are busy and may forget to keep the public affairs office informed.
- Do maintain a written record of media queries and answers supplied.
- Do maintain a complete written record or log of what is being done. This will be valuable later. Perhaps one person should be assigned to do nothing but this.

Don't's

- Don't keep newsmen peering through the gate by themselves if there is some delay in admitting them to the base. Go out and explain what the problems are. Leave someone with them who can escort them through promptly when proper clearance is obtained.
- Don't stay away from the news media hoping they will not get the information.
- Don't lie under any circumstances.
- Don't withhold information or photo cooperation on the basis of "good taste." Security is the only reason for holding back.
- Don't invoke the security ban unless it is absolutely necessary. Never classify a situation for humanitarian reasons or to cloak mistakes.
- Don't be stampeded or pushed into making premature statements. Release the facts only when you are certain they are facts.
- Don't permit newsmen to go about on their own. This often results in embarrassment for the newsman and the public affairs staff. This is a ground rule which should be established early in the game.
- Don't give names of casualties until next-of-kin have been notified (unless accident is in the public domain), and until they have been double-checked.
- Don't hold information too long in an effort to get one or two more facts. It is best to release information as it becomes available.
- Don't attempt to cover up anything that is apparent or easily obtained, such as the commanding officer's previous experience in a similar disaster.
- Don't disguise reality. Consciously understating or over-stating the seriousness of a disaster will only cause later problems.
- Don't speculate, make educated guesses about the cause, or render personal opinions.
- Don't manhandle media representatives. Instruct escorts and sentries to notify the public affairs officer if an unforeseen situation develops involving the media.
- Don't guess or rely on memory in answering queries.

- Don't succumb to the temptation to hide even the smallest fact. Something which appears to be completely buried or unobtainable by the media may suddenly burst into the open and embarrass the Navy even worse at a later date.

- Don't permit the officer in command or other cognizant personnel to be interviewed without appropriate public affairs representation.

- Don't bar newsmen except for their personal safety or for security reasons.
- Don't try to sway the news media in the Navy's favor except with bona fide facts or pertinent background. Understanding the danger involved in certain operations, for instance, is pertinent to the story. Requests to "give us a break" are not.
- Don't try to put a "good side" to the information. This will only end up saving the "bad side" for expanded exploitation later.
- Don't be afraid to say "NO" if security regulations or the safety of Navy personnel and the media representatives is threatened.
- Don't consider any newsman naive or inferior. Attempts to ignore, overwhelm, or impress newsmen can backfire in print.
- Don't let the officer in command and public affairs officer down. Take over as much of the media relations responsibility as possible.
- Don't refer a media representative to someone else for answers or an interview unless proper liaison has been previously established.
- Don't set up unnecessary restrictions or complicated procedures to impress Navy superiors that the job is being done. The smoother the public affairs part of the operation progresses, the better.
- Don't show favoritism to one medium or media representative. All must get the information at the same time.
- Don't become involved in things which don't directly concern the public affairs mission except in extreme situations where it becomes necessary to the relief effort or to save life.
- Don't try to do everything and become hopelessly bogged down in details.
- Don't feel it necessary to apologize to anybody, military or civilian, for aggressive efforts to get the facts.
- Don't complain to the news media about problems in obtaining information from the officer in command or personnel involved in relief operations. This might provide material for some embarrassing quotes.
- Don't become upset by constructive criticism by news media.
- Don't forget that the manner in which public affairs personnel conduct themselves may influence the tone of the stories about the entire disaster.
- Don't concentrate on the media present to the exclusion of those who are not. One reliable and quick outlet is the local radio station which will tape and broadcast disaster information.
- Don't wait for information. Run it down and get it out.
- Don't attempt to try anyone or any cause in the news media. Stay fair and objective. No inferences.
- Don't try to cover up the findings of a formal investigation on the flimsy grounds that they are classified. By so doing, much good which may have resulted from prompt and efficient handling in the initial phases may be undone.

ADVANCE PLANNING FOR DISASTER

Each naval disaster is essentially unique. There are, however, a number of demonstrated similarities in each. These similarities permit ships and bases to prepare for the physical aspects of disaster. Each ship for instance has a number of Emergency Bills (Disaster Plans) e.g. Collision, Man Over Board, Search and Rescue, and Abandon Ship. These enable the ship to act swiftly and surely in the face of predictable disaster.

There are also certain demonstrated similarities encountered in handling the public affairs aspects of naval disasters. The comments and recommendations discussed so far in this chapter represent the combined experience gained in disaster situations over the past 25 years. They are basic to the planning necessary for successful public affairs in naval disasters of the future. We shall now study the importance of advance planning for public affairs in an adverse news situation.

The only way a command can make sure that public affairs are handled effectively in the event of a disaster is to have a plan. The details should be planned in advance with other departments, approved by the officer in command, and issued in the form of a directive. The directive may be an instruction or a separate annex to the command's overall disaster plan.

While planning is always important, it is especially so in the disaster situation or in the fast-breaking news story. There is no time to ponder what would be the best way of doing things or to research regulations about procedures to follow. The media and public want the facts and they want them immediately.

All disaster public relations experts agree that the key to successful action in a disaster situation is the existence of a written, previously formulated plan. In their textbook on public relations, Cutlip and Center have observed:

> There is one type of event which cannot be forecast—a catastrophe. But it can be planned for. Every institution and industry is subject to the fate of disaster and should plan accordingly. When it happens, time is the key element in the handling of communication. There is no time to cautiously and carefully plan a program of information. Plans made far in advance for catastrophe procedure must go into action. The on-the-spot planning which would normally be given weeks must be crammed into a few minutes, or a few hours at most.

One Navy public affairs officer who made a detailed study of the public relations aspects of the loss of a nuclear submarine had a similar observation:

> The time to make decisions on the broad questions of philosophy and organization is when things are quiet and can be considered calmly and objectively. When there is no pressure, the public information officer can often win approval for basic policies, like full cooperation with the press and absolute candor, that he might be able to obtain only with difficulty when the instinct for self-preservation is at its peak—in the moment of a crisis.

The above statements only reaffirm the contention often repeated in this chapter that the most important actions taken by public affairs personnel to handle the public affairs aspects of a disaster are those taken far in advance. They also point to the importance of rehearsing the plan periodically.

PA OBJECTIVES IN A NAVAL DISASTER

One of the first steps to be taken in attempting to solve any public affairs problem is to establish objectives (see Ch. 2 of this manual). As elementary or obvious as this may be, it is one of the first things that is frequently forgotten in a disaster situation. For this reason it is important that you should determine in advance what your command's public affairs objectives should be in the face of bad news. There are three:

- To retain public confidence in the Navy.
- To preserve good media relations.
- To protect and promote the welfare of Navy personnel and their families.

In addition to these objectives the public affairs office has certain immediate and continuing responsibilities in a disaster situation:

- To safeguard classified information and material.
- To release all information compatible with the requirements of security and good taste.
- To provide news media with maximum practicable access to the accident scene and a continuous flow of information regarding the disaster.
- To release the names of casualties as soon as current policy permits.

TWO DISASTER PLANS NECESSARY

To best meet the daily commitments and fulfill the public affairs responsibilities in a disaster situation, you must prepare two disaster plans. One, which will be called the COMMAND PLAN, would be issued by the command in the form of an official directive or appended to any master disaster plan as a public affairs annex. The command plan promulgates broad information policies and designates overall responsibilities to staff departments or individual staff billets relative to the handling of public affairs in a disaster.

In addition, there should be an OFFICE PLAN outlining the detailed actions to be taken by the public affairs officer and his staff to fulfill their designated responsibilities.

The Command Plan

The Command Plan provides a solid base for the public affairs staff in a disaster. By being promulgated as a directive it is officially sanctioned by the officer in command. It assures cooperation of everybody in the command. It specifically outlines the command's objectives and the responsibilities of the public affairs staff and other departments in the command. In the absence of the public affairs officer it also serves as a general guide to whatever officer is appointed to take his place.

The Command Plan might look something like figure 6-2.

The Command Plan illustrated would, of course, contain other details in addition to those shown in figure 6-2 in accordance with the specific requirements of the individual command. In the case of a ship, for instance, specific responsibilities might be delegated to the gunnery officer, nuclear weapons officer, engineering officer, and so forth. Naval bases and installations may be engaged in specialized activities such as the testing of new equipment, training of Fleet personnel, or support of Fleet units. In each case the command plan must be altered to encompass the disaster contingencies anticipated as a result of the specialized activities of the individual commands. Another example of a disaster public affairs plan (called an "Adverse Incident Plan" here) appears in Appendix V of this manual.

The Public Affairs Office Plan

In order for a public affairs staff to successfully meet and fulfill its responsibilities in a disaster situation, a written Office Plan must be prepared. This plan should outline the specific actions to be taken by the public affairs officer and his staff. Appended to this plan would be the specialized information, check-off lists, phone lists, and so forth, which would assist the public affairs staff to act quickly and efficiently should disaster strike.

The Office Plan can be less formal than the command plan. It might be promulgated as an interoffice memorandum, such as the one illustrated in figure 6-3.

Even this plan described in figure 6-3 cannot hope to completely detail all the actions to be taken by the individual personnel throughout the duration of the disaster. However, it does outline the immediate actions to be taken by each member of the staff and does assign general responsibilities to each for the duration. It serves to get everyone started. It is then up to the public affairs officer to adjust his resources and make specific assignments based on the specialized requirements of the disaster.

MISCELLANEOUS INFO APPENDED TO OFFICE PLAN

Most important to the success of the Office Plan are the various informational materials, check lists, phone lists, and so forth which will be appended to it. The specific information and manner of presentation will of course differ with individual public affairs and commands. The type of data will, however, be much the same anywhere and would include many or all of the following:

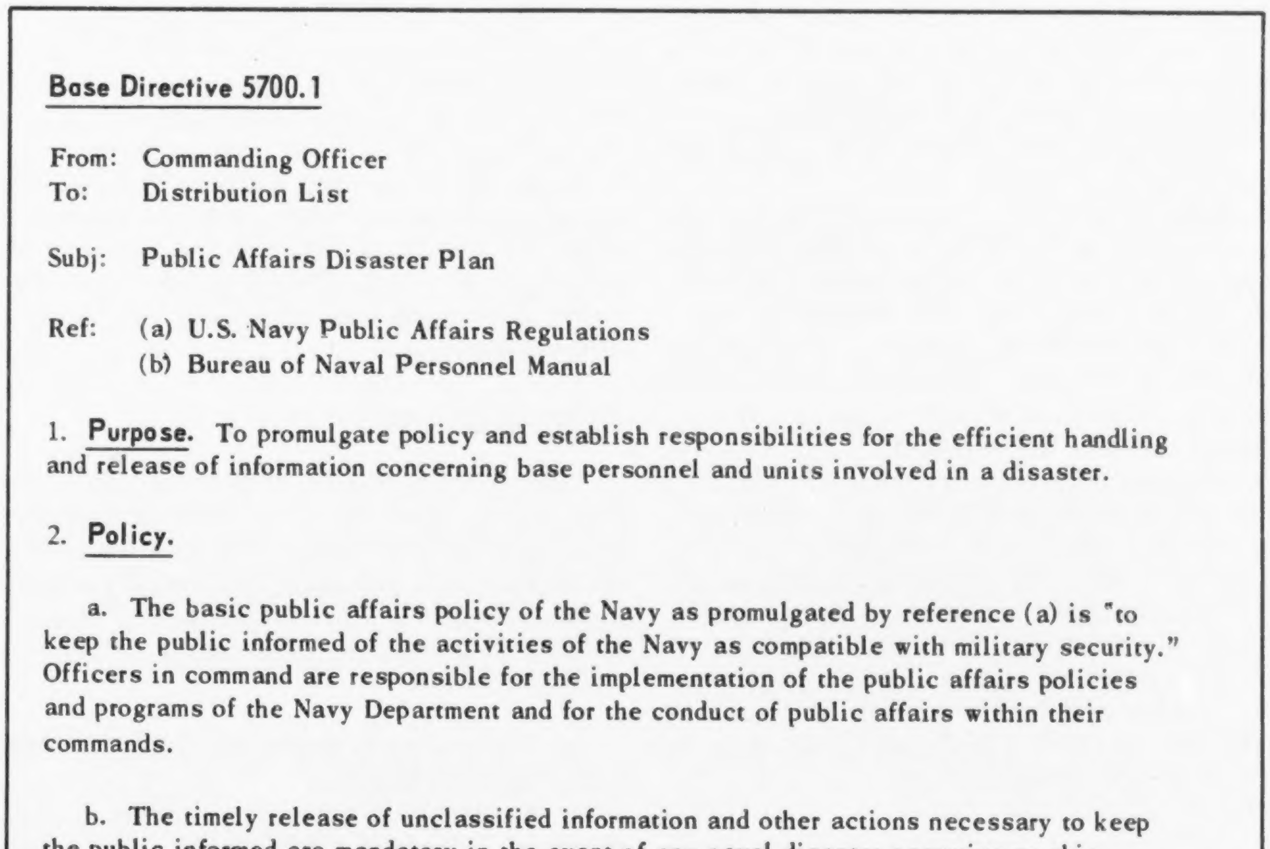
Policy Materials

The public affairs staff must have selected policy materials close at hand to facilitate the release of information. The Command Plan will of course be a big help, but the officer in command and other staff officers may want to see specific references authorizing action. These would include:

- Pertinent naval instructions, both local and from higher authority.
- Reproduced excerpts from pertinent manuals; i.e. U.S. Navy Public Affairs Regulations, Bureau of Naval Personnel Manual, Security Manual, Navy Photographic Manual, and the Manual of the Judge Advocate General.
- Sample releases made in other disasters to illustrate what has been done in the past. Statements made by the Chief of Naval Operations in regard to the loss of USS Thresher and USS Scorpion, for instance, might prove useful.
- Case studies of past disasters containing recommendations for handling disasters. The Plans and Programs Division of CHINFO keeps on file copies of several excellent case studies made on the public affairs aspects of past naval disasters. Two such studies are: (1) a thesis entitled "Public Relations During Peacetime Naval Disaster" by LCDR H. E. Hetu, USN and (2) a thesis entitled "Public Relations Aspects of a Major Disaster: A Case Study of the Loss of USS Thresher" by LCDR William Stierman, Jr., USN.

Background Materials

Background materials will probably constitute the majority of what is appended to the Office Plan. It may not be possible to physically append all such material, but a notation is



Base Directive 5700.1

From: Commanding Officer
To: Distribution List

Subj: Public Affairs Disaster Plan

Ref: (a) U.S. Navy Public Affairs Regulations
(b) Bureau of Naval Personnel Manual

1. **Purpose.** To promulgate policy and establish responsibilities for the efficient handling and release of information concerning base personnel and units involved in a disaster.

2. **Policy.**

a. The basic public affairs policy of the Navy as promulgated by reference (a) is "to keep the public informed of the activities of the Navy as compatible with military security." Officers in command are responsible for the implementation of the public affairs policies and programs of the Navy Department and for the conduct of public affairs within their commands.

b. The timely release of unclassified information and other actions necessary to keep the public informed are mandatory in the event of any naval disaster occurring on this Base.

3. **Definition.** Disaster in the context of this Directive is considered to be any naturally caused or man-made incident which:

a. Causes personnel casualties, whether to military or civilian personnel, which results in death, being placed in a "missing" status, or injuries serious enough to require hospitalization.

b. Causes major damage or destruction to material.

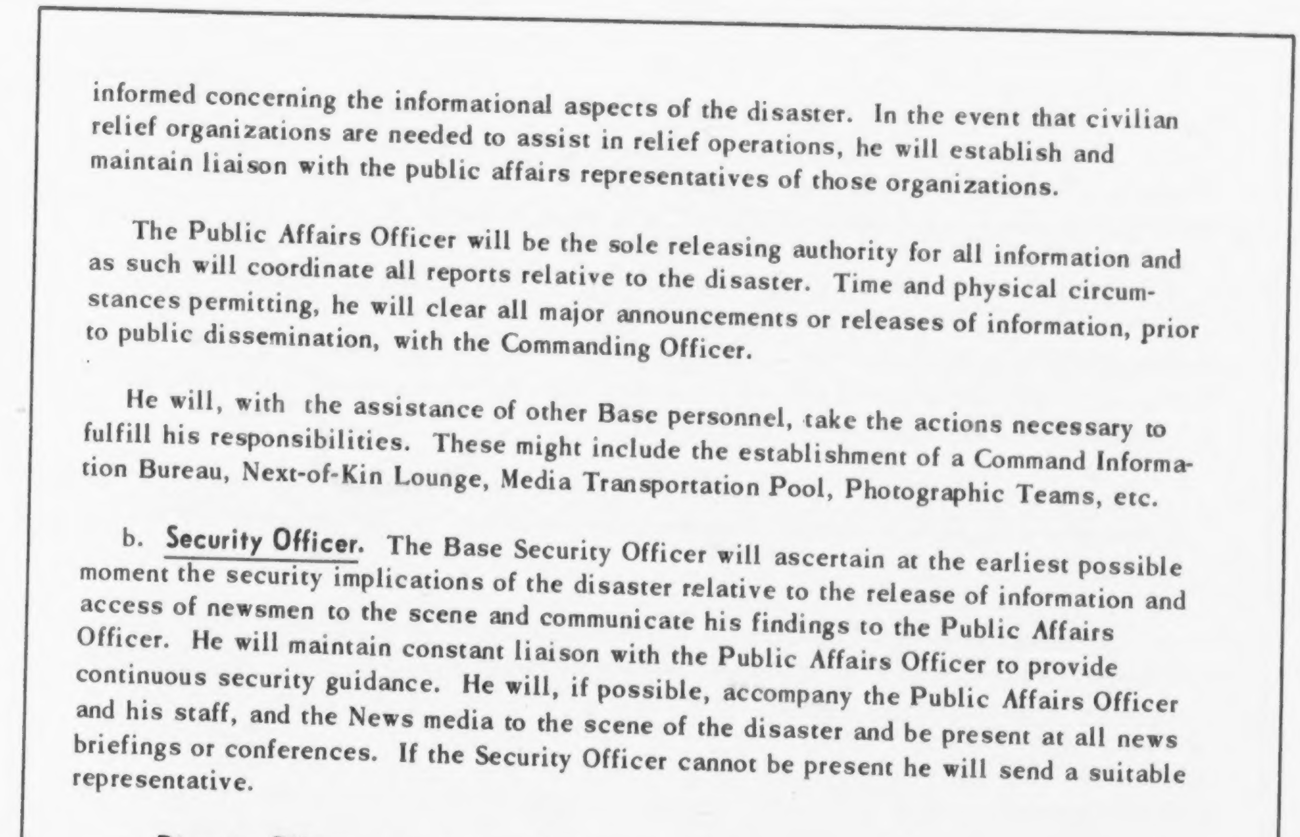
c. Any other accident or incident which could become the subject of news media interest.

4. **Responsibilities.** In support of the information policies of this command the following specific responsibilities are delegated and assigned in the event of a disaster:

a. **Public Affairs Officer.** The Public Affairs Officer (PAO) is responsible to the commanding officer for all public affairs aspects of the disaster including the release of pertinent information, liaison with news media representatives and liaison with next-of-kin and relatives who approach the Base in search of information. He will take the necessary actions to keep the Commanding Officer and higher authorities continually

174.48.1

Figure 6-2.—An example of a Command Public Affairs Disaster Plan.



informed concerning the informational aspects of the disaster. In the event that civilian relief organizations are needed to assist in relief operations, he will establish and maintain liaison with the public affairs representatives of those organizations.

The Public Affairs Officer will be the sole releasing authority for all information and as such will coordinate all reports relative to the disaster. Time and physical circumstances permitting, he will clear all major announcements or releases of information, prior to public dissemination, with the Commanding Officer.

He will, with the assistance of other Base personnel, take the actions necessary to fulfill his responsibilities. These might include the establishment of a Command Information Bureau, Next-of-Kin Lounge, Media Transportation Pool, Photographic Teams, etc.

b. **Security Officer.** The Base Security Officer will ascertain at the earliest possible moment the security implications of the disaster relative to the release of information and access of newsmen to the scene and communicate his findings to the Public Affairs Officer. He will maintain constant liaison with the Public Affairs Officer to provide continuous security guidance. He will, if possible, accompany the Public Affairs Officer and his staff, and the News media to the scene of the disaster and be present at all news briefings or conferences. If the Security Officer cannot be present he will send a suitable representative.

c. **Disaster Officer.** The Officer designated as the Disaster Officer in charge of relief operations at the disaster scene will provide the Public Affairs Officer with assistance in obtaining information for release and in providing access to the disaster scene for media representatives and release at the first opportunity. It is important that this officer provide a continous flow of pertinent information to Public Affairs for subsequent release. The containment of a fire, rescue of trapped personnel, removal of all the dead and injured, etc. are the types of information which must be immediately communicated to the Public Affairs Officer or his representative.

d. **Personnel Officer.** The Base Personnel Officer will maintain close liaison with the Public Affairs Officer to facilitate the release of casualty lists in accordance with reference (b). He will immediately inform the PAO when receipts from next-of-kin notifications have been received. In addition, the Personnel Officer will provide such personnel services as may be required by the PAO to properly augment his staff with clerical help, escorts, messengers, food handlers, drivers, photographers, and personnel to render general assistance. He will also provide officer personnel to act as assistants to the PAO in capacities such as Next-of-Kin Information and Liaison Officer, Communications Liaison Officer, Administrative Assistant, and Technical Information Officer.

e. **Communications Officer.** The Base Communications Officer will supply the necessary assistance needed to augment the telephone, teletype, and intercommunications systems in the Public Affairs Office, Next-of-Kin Lounge, Medial Information Center, and at other

Figure 6-2.—An example of a Command Public Affairs Disaster Plan—Continued.

174.48.2

appropriate locations. Where necessary he will assist the public affairs officer to obtain additional assistance from commercial communications organizations such as the Telephone Company, Western Union Telegraph Company, etc. He will assist the PAO in establishing prompt and continuous communication with higher naval authority.

f. **Supply Officer.** The base supply officer will assist the PAO with the facilities available to his department. As specified by the PAO, he will supply tables, chairs, typewriters, clerical incidentals, cots, coffee urns and coffee, food as necessary, dishes and implements, and other items in the supply inventory which will assist the PAO to fulfill his responsibilities in the best possible manner.

g. **Transportation Officer.** Will provide as feasible, not to interfere with relief operations, vehicles necessary to meet the transportation requirements of the PAO in meeting his responsibilities.

h. **All Base Personnel.** Other personnel who may be directly or indirectly involved in the disaster are reminded that the PAO is the designated releasing authority for all information concerning the disaster. They should not engage in interviews, volunteer information, or otherwise communicate with media representatives except to provide normal courtesies such as directions or general instructions. If an individual feels he is the holder of information pertinent to the disaster he should convey that information to the Public Affairs Office for coordination and release. All personnel are further directed to cooperate in any way possible with the PAO to assist him in fulfilling his responsibilities.

5. **Action.** This Directive applies to all personnel, military and civilian, attached to this command. Department Heads are directed to bring the contents of the Directive to the attention of all their personnel and to make it a permanent part of Department Operational Disaster Plans. They are further directed to effect immediate and continuing liaison with the Public Affairs Officer in order to prepare detailed lists of requirements commensurate with his responsibilities as specified by this directive.

L. D. SMARTT
RADM, U.S. Navy
Base Commander

174.48.3

Figure 6-2.—An example of a Command Public Affairs Disaster Plan—Continued.

necessary, stating where the material is available. Background materials might include:

- History of the command.
- Descriptive presentation of the command's functions and missions.
- Fact sheets on command and the various ships, aircraft, missiles, et cetera which might be assigned.
- Biography and photographs of the officer in command.
- Background on units likely to be involved in disaster relief activities such as the fire station and the hospital.
- Definitions of naval terms and nomenclature peculiar to your base, command, ship, or operation.
- List of all material in the command which is of a sensitive nature or which may require special security treatment.
- In commands having specialized missions, such as testing aircraft, a detailed biography of all test pilots.
- Fact sheets concerning normal naval activities performed by units or ships which could be involved in disaster. In a service force, for example, a fact sheet might be prepared explaining how ships replenish underway at sea.
- History or fact sheet of previous disasters in the command.
- General home town information on all military personnel.
- One minute, 16mm, motion picture film clips of equipment, aircraft, and ships assigned to the command. These are available to commands on request from the Naval Photographic Center, Washington, D.C.
- A Navy Job Code Manual which explains the duties of each enlisted rating the Navy.
- Up-to-date statistics concerning personnel, production, and so forth concerning the command.
- Information on any local materials which might cause anxiety in a disaster; e.g. explosives and nuclear materials.
- List of relief facilities immediately available to next-of-kin; e.g. survivors benefits, death gratuity payment.

Check-Off Lists

Check-off lists can be extremely helpful in a disaster situation. It is impossible to remember everything when things get confusing. These lists supplement memory for the public affairs staff and should be as detailed as possible. No item is too small to include. They should not, however, be prepared for every conceivable activity. This can lead to further work for the staff and additional confusion. Check-off lists might be prepared for the following:

- Physical necessities for the CIB and Next-of-Kin Lounge.
- Transportation requirements.
- Ground rule items to be discussed with media representatives.
- Experts in various activities of the command.
- Official reports which must be filed by the public affairs office.
- Communications facilities needed.

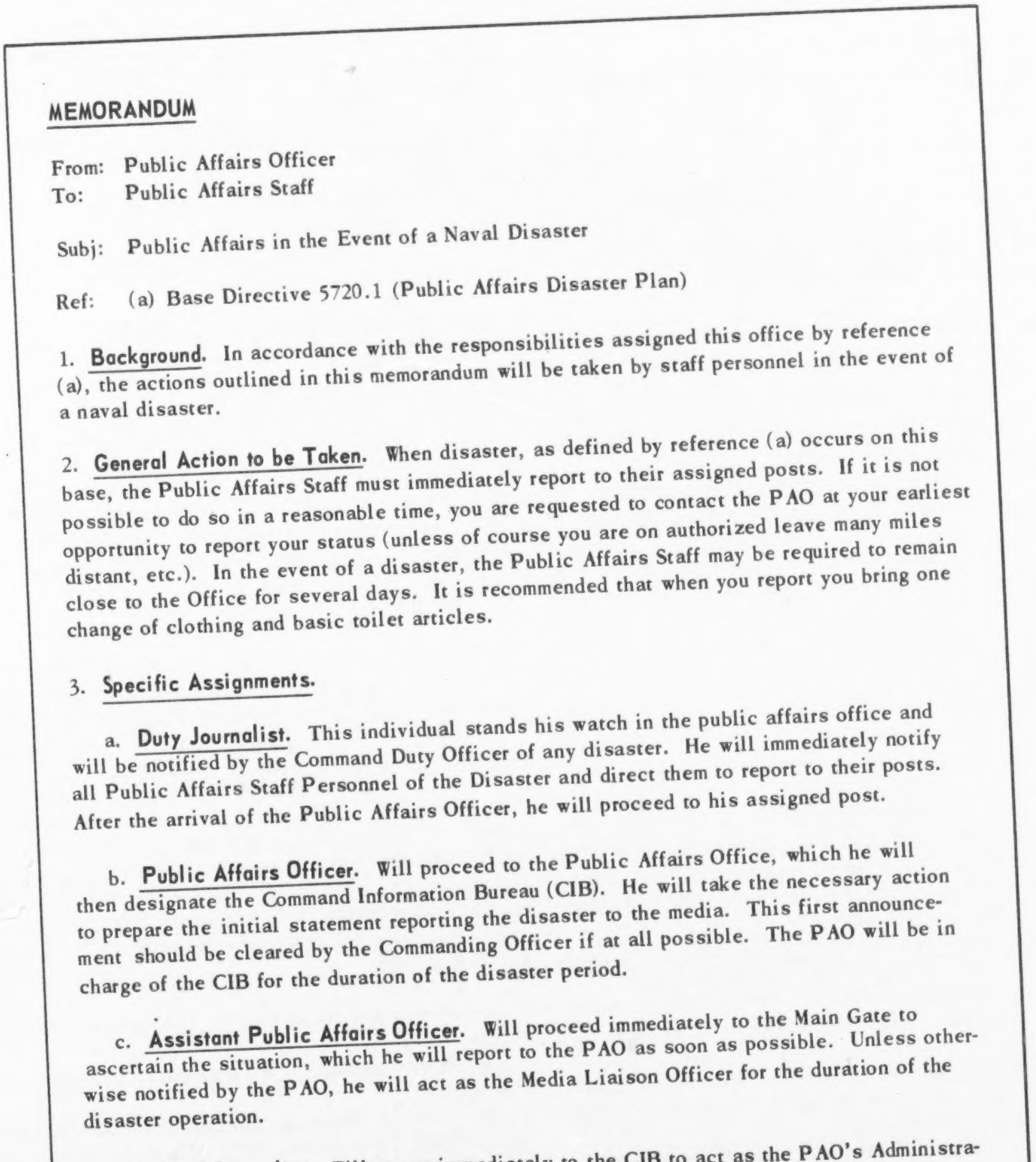
Worksheets in the form of a check-list are also valuable in the handling of public affairs in a disaster situation. A sample format for a PA disaster worksheet appears in figure 6-4.

Phone Numbers

The telephone will be a major tool for the public affairs staff in a disaster situation. You will want a compact list of the people and places you will most certainly contact. Home and business numbers must be included.

Careful attention must be given to this list to ensure that it doesn't become too cumbersome to be useful. Listing all the contacts alphabetically for instance may prove frustrating when a number is needed quickly and the name is forgotten. It is better to first divide the list into meaningful categories. These might include:

- Personnel assigned to the public affairs office.
- News media representatives and stringers.
- Strategic base personnel, such as department head, fire chief, duty officers, officer in charge of the guard posts.
- Current list of Navy public affairs officers, worldwide.
- Strategic civilian agencies such as the fire and police departments, Red Cross, civil defense.
- Strategic personnel in the chain of command between your command and the highest authority.



MEMORANDUM

From: Public Affairs Officer
To: Public Affairs Staff

Subj: Public Affairs in the Event of a Naval Disaster

Ref: (a) Base Directive 5720.1 (Public Affairs Disaster Plan)

1. **Background.** In accordance with the responsibilities assigned this office by reference (a), the actions outlined in this memorandum will be taken by staff personnel in the event of a naval disaster.

2. **General Action to be Taken.** When disaster, as defined by reference (a) occurs on this base, the Public Affairs Staff must immediately report to their assigned posts. If it is not possible to do so in a reasonable time, you are requested to contact the PAO at your earliest opportunity to report your status (unless of course you are on authorized leave many miles distant, etc.). In the event of a disaster, the Public Affairs Staff may be required to remain close to the Office for several days. It is recommended that when you report you bring one change of clothing and basic toilet articles.

3. **Specific Assignments.**

a. **Duty Journalist.** This individual stands his watch in the public affairs office and will be notified by the Command Duty Officer of any disaster. He will immediately notify all Public Affairs Staff Personnel of the Disaster and direct them to report to their posts. After the arrival of the Public Affairs Officer, he will proceed to his assigned post.

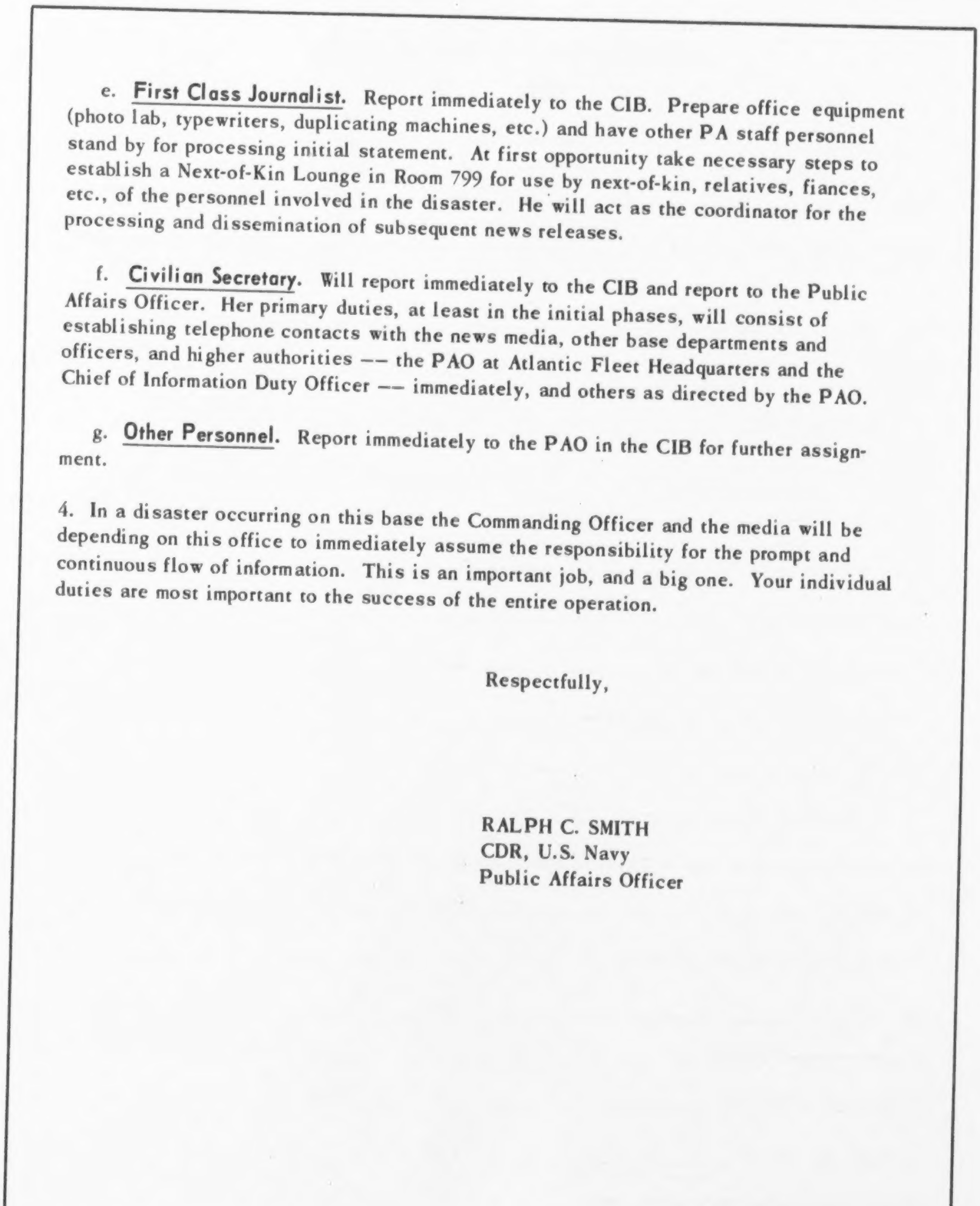
b. **Public Affairs Officer.** Will proceed to the Public Affairs Office, which he will then designate the Command Information Bureau (CIB). He will take the necessary action to prepare the initial statement reporting the disaster to the media. This first announcement should be cleared by the Commanding Officer if at all possible. The PAO will be in charge of the CIB for the duration of the disaster period.

c. **Assistant Public Affairs Officer.** Will proceed immediately to the Main Gate to ascertain the situation, which he will report to the PAO as soon as possible. Unless otherwise notified by the PAO, he will act as the Media Liaison Officer for the duration of the disaster operation.

d. **Chief Journalist.** Will report immediately to the CIB to act as the PAO's Administrative Assistant. He will take the necessary steps to establish a News Media Information Center in Room 794, adjacent to the CIB. This will be for the use of media representatives for the duration of the disaster operation.

174.49.1

Figure 6-3.—An example of a Public Affairs Office Disaster Plan.



e. **First Class Journalist.** Report immediately to the CIB. Prepare office equipment (photo lab, typewriters, duplicating machines, etc.) and have other PA staff personnel stand by for processing initial statement. At first opportunity take necessary steps to establish a Next-of-Kin Lounge in Room 799 for use by next-of-kin, relatives, fiances, etc., of the personnel involved in the disaster. He will act as the coordinator for the processing and dissemination of subsequent news releases.

f. **Civilian Secretary.** Will report immediately to the CIB and report to the Public Affairs Officer. Her primary duties, at least in the initial phases, will consist of establishing telephone contacts with the news media, other base departments and officers, and higher authorities -- the PAO at Atlantic Fleet Headquarters and the Chief of Information Duty Officer -- immediately, and others as directed by the PAO.

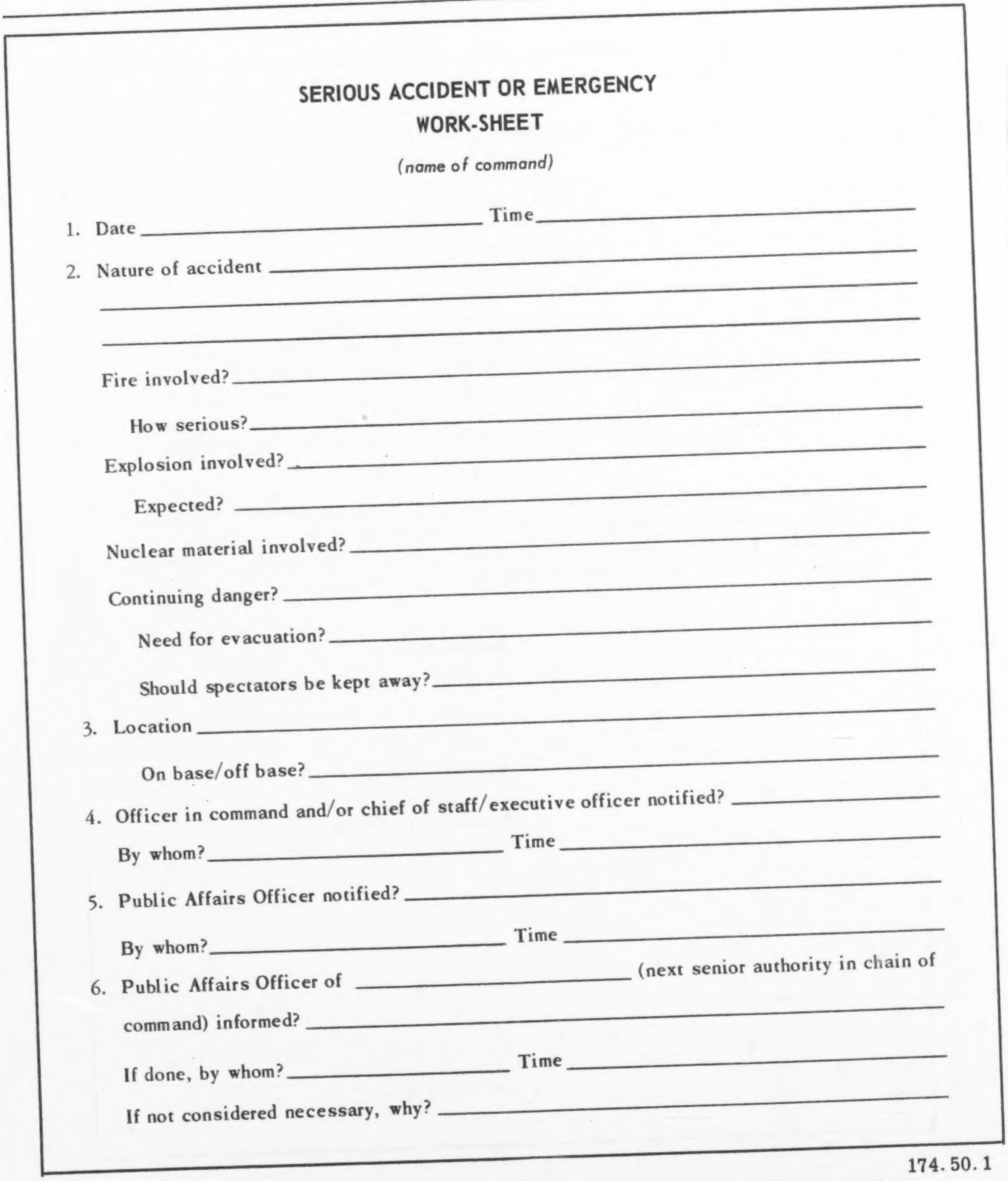
g. **Other Personnel.** Report immediately to the PAO in the CIB for further assignment.

4. In a disaster occurring on this base the Commanding Officer and the media will be depending on this office to immediately assume the responsibility for the prompt and continuous flow of information. This is an important job, and a big one. Your individual duties are most important to the success of the entire operation.

Respectfully,

RALPH C. SMITH
CDR, U.S. Navy
Public Affairs Officer

Figure 6-3.—An example of a Public Affairs Office Disaster Plan—Continued. 174.49.2



SERIOUS ACCIDENT OR EMERGENCY
WORK-SHEET

(name of command)

1. Date ____________________ Time ____________________
2. Nature of accident ____________________
____
____
   Fire involved? ____________________
   How serious? ____________________
   Explosion involved? ____________________
   Expected? ____________________
   Nuclear material involved? ____________________
   Continuing danger? ____________________
   Need for evacuation? ____________________
   Should spectators be kept away? ____________________
3. Location ____________________
   On base/off base? ____________________
4. Officer in command and/or chief of staff/executive officer notified? __________
   By whom? ____________________ Time ____________________
5. Public Affairs Officer notified? ____________________
   By whom? ____________________ Time ____________________
6. Public Affairs Officer of ____________________ (next senior authority in chain of command) informed? ____________________
   If done, by whom? ____________________ Time ____________________
   If not considered necessary, why? ____________________

174.50.1

Figure 6-4.—Sample work-sheet for public affairs office action in the event of a disaster news situation.

7. Other commands which may receive media queries on accident

Name ____________ Informed? ____________
By whom? ________ Time ________

Name ____________ Informed? ____________
By whom? ________ Time ________

Name ____________ Informed? ____________
By whom? ________ Time ________

8. PAO respresentative at scene of accident ____________

Name ____________ Time of arrival ____________

9. Casualties (if more space needed, attach roster)

a. Killed

	No. 1	No. 2
(1) Name	________	________
(2) Rank	________	________
(3) Service	________	________
(4) Home	________	________
(5) NOK	________	________
(6) Notified	________	________

b. Injured

	No. 1	No. 2
(1) Name	________	________
(2) Rank	________	________
(3) Service	________	________
(4) Home	________	________
(5) NOK	________	________
(6) Notified	________	________
(7) Extent of injuries	________	________

c. Where have injured been taken? ____________

____

174.50.2

Figure 6-4.—Sample work-sheet for public affairs office action in the event of a disaster news situation—Continued.

10. Major property involved:

   a. Government ________________________________

      (1) Damage ________________________________
      ____

      (2) Identification numbers of aircraft or vehicles involved:
      ____

   b. Private

      (1) Distance to nearest civilian property? ________________

      (2) Damage ________________________________

      (3) Owner ________________________________

      (Attach additional list if necessary.)

11. Alert news media of accident. (Attach message.)

Media	Person Contacted	Time/Date

12. Media representative (s) at scene:

Media	Name

13. Interim release #1 (attached) furnished ________________________
(time/date)

Media	Name

14. Interim release #2 (attached) furnished ________________________
(time/date)

Media	Name

174.50.3

Figure 6-4.—Sample work-sheet for public affairs office action in the event of a disaster news situation—Continued.

15. Final release (attached) furnished______________________________
(time/date)

Media	Name

16. Unusual occurrences:

17. File made of this check-list, notes of pertinent comments made, any clippings or correspondence of importance and any other material of value for permanent record and/or guidance in conduct of future similar situations.

18. Action completed (time/date) ______________________________

(signed)______________________________

174.50.4

Figure 6-4.—Sample work-sheet for public affairs office action in the event of a disaster news situation—Continued.

- Special local individuals such as the telephone company representatives who could assign radio trucks or assist in obtaining open phone lines—the local Western Union manager.

Prepared Forms And Samples

In all Navy commands there are a number of prescribed forms necessary to obtain certain materials or to accomplish certain tasks. In addition, you may wish to design a number of specialized forms to facilitate speedy action. These might include:

- Long distance phone authorizations.
- Navy and Western Union message blanks.
- Query sheets for incoming queries with space for name of caller, return number, organization represented, specific question, time of call, and so forth.

- Fact sheet for outgoing query calls basically designed with Who, What, When, Where, Why, and How in mind.
- Sample naval message outlining who in chain of command must be included on all outgoing messages.
- Sample request for helicopter services.
- Request forms for base transportation.
- Forms on which the public affairs officer may make periodic reports to the officer in command regarding the informational aspects of the disaster to include items such as total queries received, newsmen on the base, releases made, cumulative statistics of public affairs activities, and significant events since the last report. This would permit a brief report to be made hourly, or more often, if necessary.

- Sample official letters permitting media representatives to travel in naval ships and aircraft.
- Blank waiver forms to be signed by the media prior to embarking in Navy ships or aircraft.
- Sample naval message to ships or remote units requesting disaster information.
- Sample reports to higher authority.
- Sample forms which would facilitate maintaining a log or running description of the public affairs activities to be used later in writing a comprehensive report.

Personnel Augmentation

In the event of a major prolonged disaster the public affairs staff will need additional personnel from outside the command. There must be pertinent information concerning the augmentation of this staff. This list might include:

- Reserve public affairs personnel (PAOs, JOs, etc.) in the immediate area who could come on active duty at short notice.
- Active duty public affairs personnel within a certain radius who might supply personnel assistance.
- Names of enlisted personnel from other departments in the command particularly well suited to function as messengers, escorts, typists, food handlers, and so forth.
- Names of officers from other departments who might serve in specialized capacities such as next-of-kin information officer or administrative assistant.
- Names of photographic personnel with the demonstrated ability to obtain good news photo coverage.
- Experts in various specialties who could be called upon to provide technical background information or could be interviewed by media representatives.

Miscellaneous Physical Items

There are a number of physical items which you will need in a disaster. Many of them are too large or cumbersome to retain physically, but you must know how to get them and where they can be obtained on short notice. These items would include such things as:

- Large maps of the base or command area for posting in the CIB and Next-of-Kin Lounge.
- Small maps for handout to the media and next-of-kin.
- Large blank poster boards or prepared signs to identify spaces, automobiles, et cetera.
- Magic markers or felt pens for preparing signs.
- A small functional library containing useful books such as the various applicable Navy manuals, Fahey's Ships and Aircraft of the U.S. Fleet, Jane's Fighting Ships, and a current World Almanac.
- Official guest tags for media representatives, next-of-kin, and other visitors.
- Base camera passes for civilian cameramen.
- Arm bands or large identification tags for public affairs staff personnel.
- Shortwave radio in the event telephone communications are knocked out by the disaster.
- Detailed floor plans or ship blueprints to be used in media briefing sessions.

PUBLIC AFFAIRS DISASTER KIT

Not all of the materials which have been discussed as supplements to the public affairs office plan can be physically appended. However, many of them can and should be.

It has been emphasized that disasters are usually unexpected and that advance planning is necessary. The office plan and the materials used to support it must be immediately available and ready for use when disaster occurs.

The office plan and those materials which can be physically appended to it, should be gathered together in the form of a "Public Affairs Disaster Kit." The kit might be any separate container such as a briefcase, file cabinet or desk drawer. The materials should be periodically inventoried and brought up-to-date. In the absence of the public affairs officer the kit provides the basic tools and guidance for the office staff and the officer who may be designated as the acting PAO.

Additional guidance on advance planning for handling PA aspects of disasters may be found in Part A, Chapter 7 of NAVSO P-1035.

CHAPTER 7

FLEET TRAINING EXERCISES

One of the most difficult and demanding public affairs jobs you can get is an assignment to the Command Information Bureau (CIB) in a major fleet exercise. Public affairs activities and problems associated with training exercises held on a regional, national, or international basis are complex because of the nature, duration, and news value of the exercise and the number of commands and units participating.

In addition to a single service exercise (an exercise involving only U.S. naval units), you may find yourself involved in joint and allied operations.

Exercise "Steel Pike," the largest peacetime amphibious operation in history, was conducted in Spain and associated Mediterranean areas. It involved dozens of ships and a complete Marine division. For their expert efforts in handling media relations, the exercise CIB was awarded the Public Relations Society of America's "Silver Anvil" award.

"Desert Strike," a two-week joint exercise in the desert area of California and Nevada, consisted of 90,000 Army, Navy, Air Force and Marine Corps personnel. It was the first exercise of its type staged in the Southwest area of the United States in 20 years and received considerable media attention.

Perhaps one of the most interesting and challenging exercises to become associated with is a combined training operation. There are several billets which will involve you in an allied maneuver consisting of navies from eight or more NATO nations. The same is true with SEATO.

Participation in exercises and operations, and conduct of public information programs incident thereto, are not new to the United States Navy. What is recent, however, is introduction of foreign nations and participants in combined exercises and operations with the Navy.

Allied operations, exercising their military forces, contribute to Free World security, and effective public affairs incident to them contribute to strengthening mutual understanding and trust. However, if the public affairs aspects of these exercises are poorly conducted and mishandled, the results may lead to misunderstanding and distrust and divide allies, thus, weakening Free World Alliance against the threat of communism.

The American public is entitled to maximum information concerning all phases of unclassified exercises. Fleet exercises are used to train units, commanders and staffs, and to test their proficiency and ability in logistical and tactical operations. These same exercises offer an excellent opportunity to test public affairs plans (chapters 2 and 3). The reaction of personnel to public affairs problems injected into training exercises measures the effectiveness of a command's public affairs program and the adequacy of its plans that are put into action.

This chapter discusses the public affairs aspects of fleet training exercises, with major emphasis on allied operations, and provides a basic understanding of what your responsibilities will be in the establishment and operation of a command information bureau.

ADVANCE PLANNING

Your specific policy guidance for planning public affairs connected with a fleet exercise may be found in Article A-7202 and Part D, Chapter TWO, Section TWO of NAVSO P-1035. If the exercise has international aspects, see Part C, Chapter THREE of NAVSO P-1035 and pertinent other sections referenced therein.

In a fleet exercise, public affairs planning begins about two or three months before the exercise is scheduled to get underway. It is done concurrently and in close coordination with operational planning at all levels.

110.114(174A)

Figure 7-1.—Fleet exercises are complex in nature and involve situations and problems not ordinarily encountered in routine public affairs jobs.

The degree and quality of advance planning does much to determine the success of the CIB operation. Advance planning covers a publicity time table, media arrangements, official observers, transportation, briefings, communication, funds, and establishment of sub-CIB's. During an actual operation, events occur rapidly and all contingencies must be carefully considered ahead of time, or the public affairs aspects of an operation can be a failure.

There are three reasons why careful advance planning is important:

- A fleet exercise provides an excellent opportunity to show the Navy in its true element to media representatives and guest observers.
- A fleet exercise is a natural source of spot news, features, pictures, and hometowners. It is best to plan for it.
- A fleet exercise, especially an allied one, is complex in nature. Although the exercise commander is responsible for public affairs, neither he nor his staff can do all the work. The support, cooperation, and assistance of all participating commands is necessary.

In general, the initial planning for a fleet exercise is done by the public affairs officer on the exercise commander's permanent staff. He takes into consideration the purpose and scope of the exercise in light of the Navy's public affairs objectives, then plans to meet the objectives accordingly. He tries to use available men and existing equipment as much as possible.

An integral part of a successful exercise CIB and one which belongs in advance planning is a "Fly-Away-Kit." This may consist of anything from a typewriter, a box of carbon paper, and a ream of copy paper to a sophisticated press camp with tents, furniture, office equipment and supplies, a well equipped dark room, communications and transportation. Each command will need to apply its own needs to this type of planning. There is always a requirement for arriving on-scene with the wherewithall to begin operations without dependence on the usual lines of supply.

The CIB director's first act is usually to call a planning conference. Persons in attendance should represent all participants, and, if possible, all key personnel who actually will serve in the CIB.

At the planning conference, several factors are discussed and ironed out, among which are:

- The gathering and releasing of information to the public.
- Planning photographic coverage.
- Civilian news coverage.
- Official guest observers.
- The issuance of invitations to the media and guest observers.
- Facilities available for transportation of media representatives and official observers.
- Communications facilities available for media representatives.
- CIB funds.
- Miscellaneous items.
- The necessity and location of sub-CIBs.
- Preparation of the public affairs annex.

Information

Information planning includes scheduling of advance news releases and media briefings, together with the preparation of information (press) kits. Advance releases should be so scheduled as to generate continuing interest in the operation.

It is not advantageous to include all releasable information in the first announcement. The announcement of the exercise, is, in itself, sufficiently newsworthy to warrant media coverage. Details and other facts should be carefully "rationed" to build publicity up until the actual operation.

Briefings should reach the maximum media audience possible and to do this requires media centers. The first briefing should be held several days prior to the start of an operation. Subsequent briefings should be held for those correspondents assigned to cover the exercise. Plans should be made for senior operational commanders to meet with media representatives during an operation. A summary briefing should be held at the conclusion of the exercise.

Press kits should be issued prior to or at the start of, the exercise. They should be entirely functional. The press kit should have photographs and biographies of senior officers, photographs and histories of major units, and other background material. Schedules and details for support arrangements; i.e., transportation, accommodations, meals, costs, and security restrictions, also should be included.

An exercise brochure, containing the remaining necessary information should be included. A history of the exercise and/or defense alliance (if allied), exercise schedule, and again, photographs of major units and senior commanders, as well as welcoming statements by the commanders, are items normally included in the brochure. Participating commands must be requested well in advance to forward material for inclusion in the brochure and press kit.

Photographic Coverage

Exercise news photography also must be carefully planned. U.S. Navy photo teams are available in the Atlantic and Pacific, and can be requested from Fleet commanders. Allied nations have similar teams which may be requested from, or detailed by, participating foreign forces. Teams should report to the CIB photographic officer, who should coordinate all official photography, keeping foreign requirements in mind.

Civilian Coverage

Arrangements for civilian news media must include a determination of the number of billets available for newsmen. All correspondents should be together in one ship (to prevent possible "scoops" by one group), and sufficient logistical support available. Media representatives usually are embarked in the CIB flagship, which has been chosen for its facilities.

Official Observers

Participating units should be canvassed to determine the number of billets available for official observers, and the respective ranks which might be accommodated. Quotas should then be assigned to participants on an equitable basis. It is particularly important that the CIB should not invite more observers than suitably can be accommodated.

Invitations

The CIB director normally issues invitations, in the name(s) of the senior officer(s) conducting the exercise. An exception occurs during allied amphibious exercises, in which the host nation invites official observers. Some provision should be made whereby the senior officer conducting the exercise may recommend that certain invitations be made, thereby avoiding confusions and omissions.

Transportation

In many operations, the military will be required to transport observers and newsmen to the exercise area. In all cases, transportation will have to be provided in the operational area.

In the Pacific, where there is little commercial transportation scheduled into areas utilized for exercises, military aircraft are often used to transport observers and newsmen to the exercise area, or to a port of embarkation. In the Atlantic and Mediterranean areas, commercial air is usually available and military aircraft are not required, unless it becomes necessary to fly media representatives and observers "out to the fleet."

In an exercise area, modes of transportation may include helicopters, vehicles, and boats. Sufficient transportation should be provided to enable correspondents (and observers) to cover the operation adequately. Arrangements should be made during the initial planning stages of the exercise, as it is equally important in both exercises and actual operations. A helicopter is frequently the most advantageous in transporting correspondents over rough terrain and allowing photographers to obtain good coverage.

All CIB transportation should be marked with a "CIB" placard—in several languages if appropriate—and numbered to permit observers and newsmen to ascertain rapidly which unit is theirs. Transportation requirements and plans must be forwarded to the operational commander as early as possible.

Communications

Media representatives assigned to cover the exercise are on the scene to report the exercise on a continuing basis. Therefore, it is mandatory that sufficient and appropriate communication facilities be provided for their use. These include ship-to-shore radio teletype circuits, voice circuits for use by radio and TV commentators, facsimile facilities for photo transmission, and "pigeon post." Utilizing the latter, news copy and photographic materials, as well as radio tape recordings, can be flown ashore for further transmission. When feasible a jet aircraft is scheduled. Communications also must take into consideration that foreign correspondents will be embarked in combined exercises and every effort must be made to transmit their traffic to foreign circuits.

A tape cutter in the CIB's press room accelerates the transmission of press copy. Tapes can be transmitted from the flagship; or, if a backlog occurs, sent to another ship for transmission, or flown ashore via "pigeon post."

Whenever possible, newsmen should be told of communication arrangements in advance. Newsmen should be advised prior to embarking of the possibility that emission control (EMCON) may be invoked, including the meaning and reason.

Navy transmitted material is either delivered to a media outlet, or turned over to a commercial organization for further transmission. Invitations to newsmen should specify costs involved and request that newsmen have a letter authorizing their press copy to be transmitted on a charge basis, for Navy costs, and on a collect basis for commercial transmission after receipt ashore. Navy communication instructions (DNC-26) specify a charge of three cents per word. Newsmen should be briefed that priority of circuitry must go to the operating forces. However, a special press circuit should be activated whenever possible. Briefings of this nature may preclude misunderstandings in the event of equipment failures.

Whenever possible, communication facilities should provide for the receipt of world news aboard the CIB flagship. Many times, embarked newsmen are responsible for covering entire areas, and world news coverage is their only source of information.

Funds

CIB expenses fall into four categories: News material, administrative supplies, travel expenses, and entertainment.

The fleet or exercise commander may provide funds for public information (including photographic) materials and administrative supplies. Travel funds may be made available from fleet allotments for fleet personnel, or persons loaned from other U.S. commands to the CIB. The fleet commander's contingency fund is a possible source for desirable, if perhaps non-essential items, including official entertainment. All of these funds must be requested in advance by the CIB director.

Miscellaneous

There are many small, but highly important details which must be considered during the planning phase. These include such items as a power supply ashore for a public address system to be used during news conferences and briefings; drinking water and food ashore during observation of amphibious exercises; and the availability of rain gear and binoculars for newsmen and observers. Arrangements should also be made for the newsmen and observers for the use of the ship's store, small stores, laundry and dry cleaning facilities, et cetera.

Sub-CIBs

A last consideration during the planning period is location of sub-CIBs, as required. Normally these will be in the major media outlet centers. For example, if the exercise is in the South China Sea area, Manila and Singapore would be logical sub-CIB locations. If the operation is afloat the CIB may be with one task group, and a sub-CIB with a second. Sub-CIBs ashore handle distribution of news received from the CIB in the operational area, and assist in local arrangements for newsmen and observers.

Public Affairs Annex

After the advance plans are laid, the next step is to make them official by putting them down on paper in the form of a directive. The best method of issuing the directive is to prepare a public affairs annex to the exercise operation order (discussed in Chapter 3 and illustrated in Appendix II of this manual).

The public affairs annex is the basic PA planning document for the exercise. It relates the concept of the exercise and outlines the objectives. It attempts to solve in advance any public affairs problems which may arise. It assigns definite responsibilities for accomplishing the work and gives specific instructions for carrying it out. It adheres to the format used in the operation order and is signed by, and carries the authority of, the exercise commander.

The annex outlines the purpose of the CIB; when and where it is to be established, and under what authority; its organization; commands to furnish personnel; planned movements of media representatives and observers (in general terms); communications; news conferences; briefings; and news releases. It also should specify support requirements placed on other commands. Care must be exercised to ensure that requirements are not generated which might conflict with the exercise's training objectives.

In major allied operations, the assistance of a USIA representative is normally requested by the CIB director through the Chief of Information. In smaller exercises, particularly bilateral, the USIA assistance may be requested from the U.S. Naval Attache. Their advice on local customs, on media requirements, and on the political-military atmosphere, can be invaluable.

ESTABLISHING THE CIB

A CIB is established by a letter of instruction (LOI) promulgated by either the officer scheduling or conducting the exercise. He designates the director (or OINC) of the CIB and outlines policy. The letter of instruction also specifies the dates of the exercise, and whether it is classified or unclassified.

The public affairs annex described earlier, which is an annex to the overall exercise operation order, is usually included as an enclosure to the LOI establishing the CIB. This annex is distributed to all participating units as well as those commands directly involved with the CIB. In some small exercises, no letter of instruction for the CIB is issued. Instead, the exercise's operation order will contain instructions necessary to establish and operate the CIB.

When Needed

A CIB is considered necessary when:

- An exercise will come to the public's attention;
- It is of sufficient magnitude to create media interest; or
- If allied, it is desired by participating nations that publicity be accorded the exercise in their mutual international interests.

Mission

The mission of a CIB is to ensure that all facets of public affairs are coordinated, including informative, newsworthy coverage of an exercise or operation. It also will enable official observers and news media to appreciate and understand the objectives of an exercise and how they have been achieved.

Objective

In addition to a mission, a CIB must have an objective which should be established early in the planning phase. For example, in SEATO operations, "the objectives of the CIB are to bring SEATO partners into closer, more efficient working relationships for mutual defense, to create confidence and understanding among all participants, and to increase the prestige and understanding of SEATO."

Size

A CIB is staffed with public affairs officers, journalists, and clerical personnel, and is proportionately representative of all commands participating in the exercise. The size of a CIB will vary with the size and nature of the operation. For example, in SEATO's "Sealion" (a convoy/ASW exercise) five persons were assigned to the CIB, representing participating countries and SEATO, plus one photo officer. Newsmen were embarked for one day only and observers were not the CIB's responsibility. The major requirement placed on the CIB was to issue daily news releases and to obtain photo coverage. In this case, the small CIB was entirely adequate.

In contrast, during SEATO's "Pony Express" amphibious operation in Borneo, the CIB was assigned 13 people. The CIB in this case was required to handle a number of embarked correspondents and official observers for several days. Additionally, the CIB was responsible for extensive official news coverage. On many occasions, it will be necessary to establish sub-CIB's.

Training

Today's operations and exercises as a matter of course require a CIB to conduct routine public affairs duties. Additionally, peacetime CIB operations provide opportunity training activities for wartime operations.

Wherever practicable, training exercises should exercise public affairs staffs. All public affairs techniques required in hostilities should be brought into play, including organization of a CIB. This permits CIB personnel to derive the same benefit from a training exercise as do other personnel involved.

Selection Of CIB Director

Selection of a CIB director is based on several considerations: the operation's size, expected news interest, requirements for a CIB flagship, need for the director to utilize his own staff, and the desirability of having a director from participating forces.

Three examples, illustrating selection of a CIB director, will demonstrate how these factors apply:

- "Grand Slam," a NATO exercise, was comprised of units of the U.S. SIXTH Fleet, and units from the Italian, French, and British navies. All participating forces operated at sea continuously. No newsmen were embarked. The exercise was scheduled by the Commander in Chief, Allied Forces Southern Europe, in Naples. Rome-based newsmen commuted to Naples to cover it. No flagship was required, nor was it necessary that the director be appointed from the participating forces. The director was the public affairs officer of the NATO command in Naples, who was well acquainted with Rome news media.
- In the combined U.S./Korean amphibious operation "Black Ox," the CIB director was designated from the SEVENTH Fleet's amphibious force. No flagship was required because the CIB was established ashore. The prime requirement for the exercise was to have a director who was thoroughly familiar with amphibious operations.
- Exercise "Tulungan," a SEATO exercise that took place in the Philippines, had a flag officer with flagship, to perform the functions of the CIB. The admiral was not participating in the operational aspects of the exercise, thus, his assignment as CIB director did not impair any operational aspects of the exercise. His flagship was utilized to embark newsmen. His staff was augmented in the CIB with representatives of participating forces as required. The size of this exercise made it desirable to have a flag officer as CIB director.

Location of CIB

The type of operation usually will dictate the location of the CIB. In seagoing exercises, CIB's normally will be embarked on a ship that can provide necessary accommodations for newsmen, such as fulfilling ship to shore communications requirements. The CIB ship may also provide an observation platform for official observers. In amphibious exercises, it often times will be more convenient to establish the CIB headquarters in the nearest city serving as normal headquarters for media representatives. Newsmen and observers then can be transported by air and/or vehicle to the scene of operations as appropriate.

Activation Date

Normally the CIB will be activated for planning purposes on receipt of a letter of instruction. It should be fully activated a minimum of three weeks prior to commencement of a major operation. After the activation date has been established, the CIB director informs concerned commands when their CIB personnel should report.

FOREIGN IMPLICATIONS IN ALLIED OPERATIONS

Introduction of foreign participants into exercises and operations creates public affairs and information problems not present in unilateral military and naval manuevers. Special problems exist involving diplomatic personnel, the need for interpreters, special translations and handling of communications, individual national policies, security, and even the need for special food and handling of currencies.

It is especially important that differing viewpoints and prestige of non-U.S. participants NOT be overlooked or slighted.

In most combined operations, the United States will probably be contributing the majority of forces. The United States should not, however, dominate public information through sheer weight of numerical contribution, because on a relative basis the smaller nations may actually be contributing a larger percentage of available military and naval forces. The CIB must make it clear in all news releases that ALL participating nations are contributing to the exercise or operation.

Interpreters and Translation

Each group of foreign newsmen and official observers covering an exercise or operation must be assigned interpreters by the CIB. Translation of public information material also poses a problem for the CIB in combined operations. National representatives to the CIB normally cannot do translations. The best solution is to have special translators familiar with naval operations assigned to the CIB. A second possibility is to have the nearest embassy of a nation concerned doing translations. Generally, however, the most successful solution has been forwarding of material well in advance to the U.S. Defense Attache in the appropriate foreign nation, having it translated, and then returned to the CIB for release through appropriate channels in the countries concerned. A third possibility is the use of USIA for translations and interpreters.

Communications

Other problems involve the use of a non-Roman alphabet. For example, in a NATO exercise involving Turkey, the Turkish representative to the CIB had to translate the English release into Arabic in longhand, then rewrite it in the Roman alphabet for teletype transmission to his country. Two solutions to this problem are feasible: (1) Airlift material, in native languages, directly to the country concerned, if time and space factors permit; or (2) have a qualified public affairs specialist assigned in the country's naval headquarters to receive the release in English and then translate it.

Avoid the use of slang expressions or technical descriptions which make sense in one language only, such as Americanized English. Such expressions are often non-translatable, and, at best, are difficult for other nationalities to understand.

National Policies

National policies differ concerning news released on operations participated in by foreign military forces. Preparation of news material, therefore, should take into consideration the policies of all participants, and releases should NOT include material that might prove embarrassing to any of the participating nations.

Travel Clearance

At times problems may arise concerning the embarkation of foreign newsmen and observers in United States naval ships and aircraft. Instructions for their embarkation are contained in Part A, Chapter 4 of NAVSO P-1035. Additionally, the introduction of third parties into a foreign nation by U.S. units requires appropriate clearance.

Food and Currency

When foreign media representatives or observers are embarked, the CIB may encounter minor problems, such as the preparation of special menus and food. Give special consideration to such matters to avoid embarrassing the individual concerned.

Difficulties may arise in collection of mess payments in foreign currencies. It is far better to accept the inconvenience involved in accepting foreign currency than to make an issue of only accepting U.S. dollars.

None of the problems created by different languages, national customs and policies are insurmountable in a combined military operation. Their solutions require only careful, common-sense consideration on the part of the CIB and the units supporting the CIB.

However, if such problems are not solved diplomatically, resulting ill will may have a far reaching effect and even affect the ultimate success of the operation.

MEDIA REPRESENTATIVES

The best way to get the story back home is to give it to newsmen on the spot. News media representatives are invited to cover major fleet exercises or operations whenever possible. They are treated much the same as cruise guests (see chapter 22 of JO 3/2 and Part B, Chapter FOUR of NAVSO P-1035), but are given a few added considerations in keeping with their work.

Unlike other guest observers, correspondents have a job to do. The week or more they spend on a ship covering a fleet exercise will be work. Both the correspondents and their employers will want results in the form of good news stories, features, and pictures. It is the job of the CIB to make sure they have every opportunity to get these results.

Invitations

The number of newsmen invited is determined by the billets available in the CIB flagship or on the CIB area ashore. First priority for billets should go to news service and network representatives. Second priority should be assigned to major media outlets and magazines. If its an allied operation, every participating nation should have a minimum of one billet. Frequently, some media outlets will require two billets, one for a reporter and one for a photographer. Television media sometimes require two billets also to allow for fuller coverage of the operation.

The news release announcing the exercise should have a "note to editors" appended, stating what news coverage is contemplated. This should be followed by a formal invitation from the officer scheduling the exercise or CIB director. In combined exercises, these invitations are normally forwarded to national commanders for distribution to those newsmen selected by national authorities.

Following is a check-off list of things to remember when inviting correspondents to cover an exercise:

- Invitations to newsmen should state that "males only" are authorized to be embarked in the CIB flagship (CNO approval is required for the embarkation of women correspondents and, due to limited CIB accommodations, usually not forthcoming).
- Extend invitations to media representatives as far in advance of an exercise as possible, with information on its scope and duration, billeting, transportation, and communications available.
- Select correspondents carefully with respect to professional status, age, physical condition, and the publics they serve.
- Do not "oversell" the exercise to a newsman.
- Do not imply that a correspondent may expect preferential treatment of access to facilities beyond the capacity of the command.
- Explain methods of news transmission and charges. Editors, news directors, and other superiors to the newsmen can then decide whether their correspondents will use Navy communications, mail, or other means.
- Give radio/TV representatives a full explanation as to limitations on their using Navy equipment and circuits for live broadcasts.
- On acceptance, correspondents must be briefed on the itinerary, what to bring, and preembarkation requirements, as far in advance of embarkation as possible.
- When more than one representative from the same medium is embarked, an attempt should be made to have them located at separate vantage points.
- Press kits (photographs, biographies, and background material) should be prepared in advance and made available to media representatives prior to embarkation.

Briefings

On reporting to the CIB, newsmen should be thoroughly briefed on the purpose, scope, and scheme of the operation. They should also again be informed of news arrangements, their personal schedules, and security restrictions, including the reasons. It may be necessary to brief in more than one language if you have foreign correspondents aboard.

The one thing correspondents appreciate most is regular news briefings. The briefings not only keep them abreast of what is happening, but also provide them with tips or leads for developing stories and pictures on their own. This is important if correspondents are from competing media. Each newsman will be looking for different angles for stories. He won't be satisfied merely with the tactical or operational aspects of the exercise. Whenever feasible, correspondents should be permitted to talk to the exercise commander, members of his staff, other officers, and enlisted men. Newspapers and wire service correspondents will always be looking for the local angle, and if you are expecting correspondents from any particular area aboard, you will do well to anticipate their requests to interview men from their communities.

Transportation

When practicable, newsmen are provided transportation by helicopter, boat or highline to other ships. If they want eyewitness views of the exercise, they usually are permitted to participate in amphibious assaults and other phases of the exercise.

Communications

Every effort is made to provide correspondents with suitable communication facilities for filing pictures and stories. Detailed instructions for filing press traffic are contained in Navy Commercial Traffic Regulations, DNC 26 and Article D-2207 of NAVSO P-1035.

The CIB makes sure that correspondents are treated fairly and impartially when filing press traffic. The amount of press copy which each correspondent is permitted to file depends on the operational circumstances which exist at the time. Under normal circumstances, press copy is handled on a first-come, first served basis, but under crowded conditions it is customary to limit the length of each "take" to prevent one correspondent from monopolizing communication circuits. This regulation can be found in DNC 26.

Foreign Media Problems

Information directed to foreign audiences is usually best conveyed—and frequently only conveyed—via national news channels. Multimedia news coverage of allied exercises is normally authorized and encouraged. The broad information objective is to acquaint United States and foreign publics with the operation capabilities, equipment and proficiency of military forces of the U.S. and her allies. Such news coverage further serves to enlighten the public concerning the importance of alliance systems (NATO, SEATO, etc.). However, there are a few problems that arise when inviting the foreign media to cover an exercise.

CLEARANCE OF FOREIGNERS.—Occasionally, problems concerning entry of foreigners into other countries, or aboard another nation's units may arise. To bring foreigners into a third nation, or to place them aboard units of another country, the United States must first obtain permission of the nation whose territory or unit is involved. This can become a very sensitive area and should be thoroughly liaisoned before media invitations are issued.

PREFERENTIAL TREATMENT.—There should be no preferential treatment accorded U.S. newsmen. In this regard news representatives, who are members of allied and/or friendly nations, should be accorded the same privileges and services provided American correspondents. Discriminatory treatment among national media, whether real or imagined, can be prejudicial to U.S. objectives abroad.

Identification

Take care to safeguard the classification aspects of exercises, particularly any relationship between training operations and actual war plans. To that end, have media correspondents wear a distinctive arm band or other readily identifiable device in order that military personnel will be aware of their status and will not reveal classified information to them.

Escorts

Usually, visiting newsmen are provided with officer escorts who serve as guides or liaison men. Occasionally, senior JOs may serve in this capacity.

OFFICIAL OBSERVERS IN ALLIED OPERATIONS

Participating nations in combined exercises, and other member countries of the defense alliance if one is involved, usually nominate official observers to witness the exercise or operation. The number of official observers to be invited depends on accommodations available. The method of selection may be found in Part B, Chapter 4 of NAVSO P-1035.

Official observers should be accorded certain courtesies. These include assignment of escorts and special assistance in making personal arrangements. (Assistance accorded observers, however, must never downgrade the support which the CIB furnishes newsmen).

Publicity

Publicity should NOT be issued on official observers by the CIB. As guests of the operational commander, this would not be appropriate. Publicity concerning observers may be issued by their respective governments and passed on to newsmen covering the exercise.

Identification

Observers should have distinctive arm bands or identification badges. These should be different from those worn by newsmen, as observers usually will have some level of security clearance. Such clearance, and the policy for the release of classified material to observers, should be promulgated to all participants in the exercise as observers normally will be in discussion with all levels of participants during an exercise.

Separate Handling

For security reasons, the CIB never should mix observers and newsmen. In many cases prestige may also be a contributing factor. Experience indicates that in joint briefings, observers invariably pose classified questions.

In addition observers will gain more from an operation if they are billeted in participating units, in lieu of the CIB flagship or headquarters.

RELEASING INFORMATION

The exercise commander is responsible for the release of all information during the exercise. All material prepared or intended for release by participating commands, with the exception of hometowners, is normally channeled through the CIB or as prescribed in the PA annex. News media representatives, on the other hand, write, record, or photograph anything they want, provided the material is unclassified and is filed in accordance with procedures outlined in the public affairs annex.

In most cases, all news releases and other public information material concerning an exercise is prepared and released on forms bearing the identity of the CIB and will be representative of all services participating. Each CIB is designated by an identifying number or unclassified code name related to the exercise.

Advance Release

About a week before the exercise commences, or as releasing policy permits, an advance release is sent out to all appropriate news media. The advance release is broad in scope and covers such general facts as: (1) Duration of exercise, (2) concept and mission, (3) locale, (4) a brief schedule of events, (5) number and type of commands, ships, units, and so forth, (6) name, rank, and title of the overall exercise commander, and (7) approximate number of personnel involved. Figure 7-2 is an example of a typical advance release announcing a forthcoming fleet exercise. Later releases can expand on each major fact presented in the advance release.

Photographic Coverage

One of the most important public information requirements is photo support. The CIB must ensure that adequate photographic facilities are provided to give complete visual coverage of the exercise. Such facilities and services are to include personnel skilled in taking and processing still and motion news pictures.

Still photo coverage should be processed as rapidly as possible to ensure retention of the news value. Copies of prints should be made available to correspondents covering the event. Numbered, captioned photos are usually displayed on a photo board in the CIB. Newsmen request the photos desired by furnishing you with photo numbers and size specifications.

Motion picture coverage may be handled on direct release to television stations or through pooling arrangements, depending on the scope of the exercise and intensity of media coverage. Agreements must be made in advance between the CIB and TV stations for acceptance of unprocessed film.

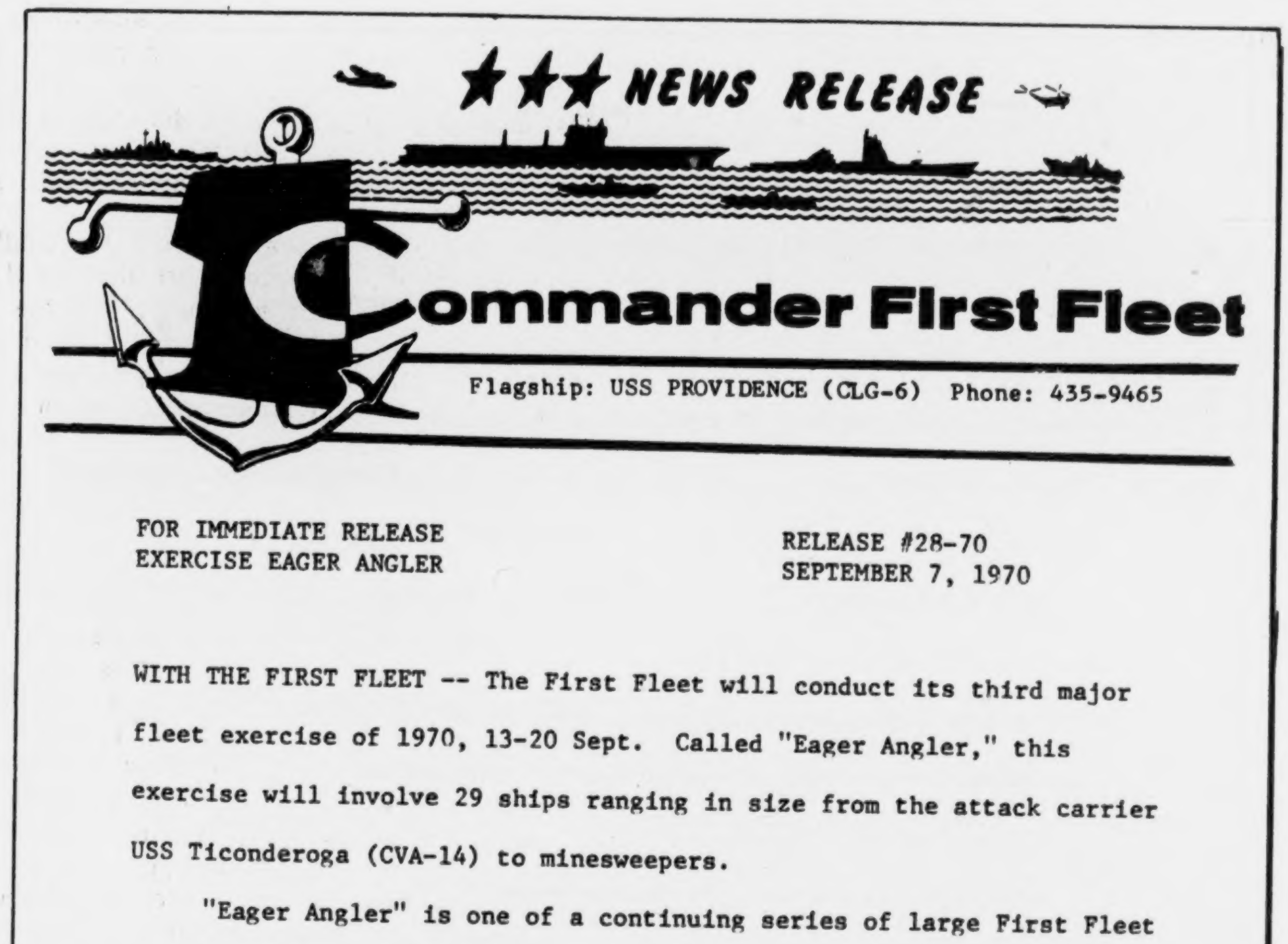
Daily News Coverage

You may be required to provide CHINFO or some other authority with daily news coverage of a major fleet exercise. Let us assume that "Operation Broadjump," a U.S. amphibious training exercise is underway in the Pacific. More than 100 ships, 14,000 Navymen and 6,000 Marines are involved. It will last two weeks.

Correspondents representing a dozen different news media are covering the operation. Other media also are interested in coverage, but can't spare the correspondents. They contact CHINFO (or in some cases CINCPACFLT) and request round-up stories of each day's developments. CHINFO (or CINCPACFLT) notifies the exercise commander, who turns the matter over to the Director, Command Information Bureau.

You are the senior JO in Broadjump's CIB and the Director assigns you the job of preparing daily round-up stories. He tells you they will be relayed to CINCPACFLT and released from Pearl Harbor.

With 100 ships and 20,000 men, the exercise has a tremendous news potential. According to the public affairs annex to the operation plan, everything of possible news value will be channeled to the CIB. Gathering the news will be no problem. Your major problem will be sorting, evaluating, organizing, and consolidating it into a single, cohesive story. A complex maze of facts and seemingly unrelated incidents will have to be taken from various sources and tied together in a neat, tightly wrapped package. News stories of this type are called by various names. Journalism textbooks call them composite stories. Newsmen label them round-up or wrap-up stories. But regardless of the terminology, they can sometimes become most difficult to write.



★★★ NEWS RELEASE

Commander First Fleet

Flagship: USS PROVIDENCE (CLG-6) Phone: 435-9465

FOR IMMEDIATE RELEASE
EXERCISE EAGER ANGLER

RELEASE #28-70
SEPTEMBER 7, 1970

WITH THE FIRST FLEET -- The First Fleet will conduct its third major fleet exercise of 1970, 13-20 Sept. Called "Eager Angler," this exercise will involve 29 ships ranging in size from the attack carrier USS Ticonderoga (CVA-14) to minesweepers.

"Eager Angler" is one of a continuing series of large First Fleet training maneuvers designed to ready ships for their combat roles in the Western Pacific.

Vice Admiral Bernard F. Roeder, USN, Commander First Fleet, will be in overall command of the exercise.

Tactical Commander of the "friendly" forces will be Rear Admiral M. F. Weiser, USN, Commander Carrier Division One, in Ticonderoga. He will be assisted by Rear Admiral M. W. Woods, USN, Commander Cruiser Destroyer Flotilla Nine, in USS Long Beach (CGN-9).

Rear Admiral E. P. Aurand, USN, Commander Antisubmarine Warfare Group One, in USS Bennington (CVS-20), will lead a Hunter Killer ASW Force.

- more -

Your Navy --- Symbol of Diplomacy, Strength and Freedom

COMFIRSTFLT-5727/1 (REV. 4-63)

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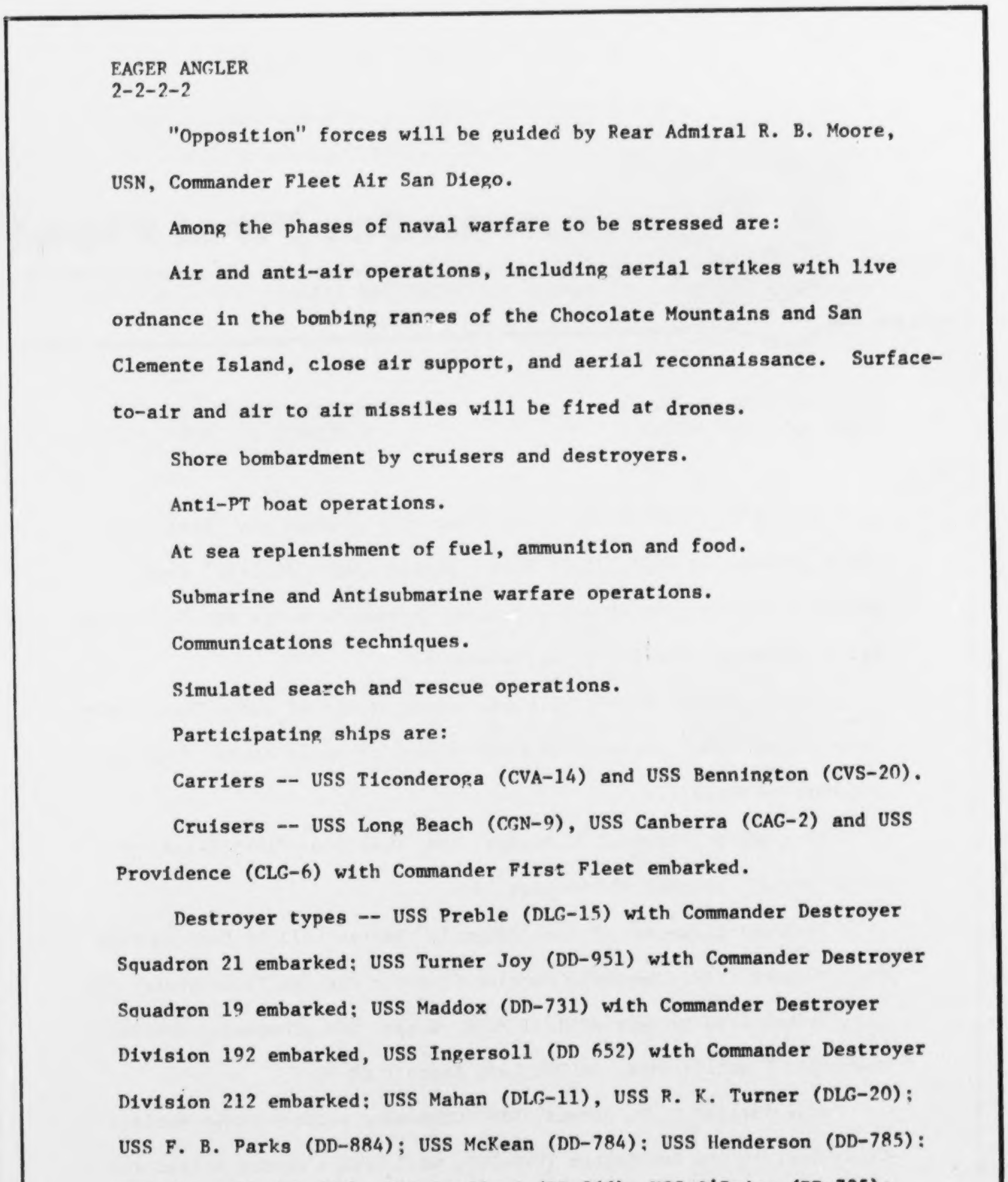
Figure 7-2.—Example of an advance release announcing a forthcoming exercise.



EAGER ANGLER
2-2-2-2

"Opposition" forces will be guided by Rear Admiral R. B. Moore, USN, Commander Fleet Air San Diego.

Among the phases of naval warfare to be stressed are:

Air and anti-air operations, including aerial strikes with live ordnance in the bombing ranges of the Chocolate Mountains and San Clemente Island, close air support, and aerial reconnaissance. Surface-to-air and air to air missiles will be fired at drones.

Shore bombardment by cruisers and destroyers.

Anti-PT boat operations.

At sea replenishment of fuel, ammunition and food.

Submarine and Antisubmarine warfare operations.

Communications techniques.

Simulated search and rescue operations.

Participating ships are:

Carriers -- USS Ticonderoga (CVA-14) and USS Bennington (CVS-20).

Cruisers -- USS Long Beach (CGN-9), USS Canberra (CAG-2) and USS Providence (CLG-6) with Commander First Fleet embarked.

Destroyer types -- USS Preble (DLG-15) with Commander Destroyer Squadron 21 embarked; USS Turner Joy (DD-951) with Commander Destroyer Squadron 19 embarked; USS Maddox (DD-731) with Commander Destroyer Division 192 embarked, USS Ingersoll (DD 652) with Commander Destroyer Division 212 embarked; USS Mahan (DLG-11), USS R. K. Turner (DLG-20); USS F. B. Parks (DD-884); USS McKean (DD-784); USS Henderson (DD-785); USS Cogswell (DD-651); USS Stoddard (DD-566); USS O'Brien (DD-725); USS A. E. Cunningham (DD-752) and USS Bauer (DE-1025).

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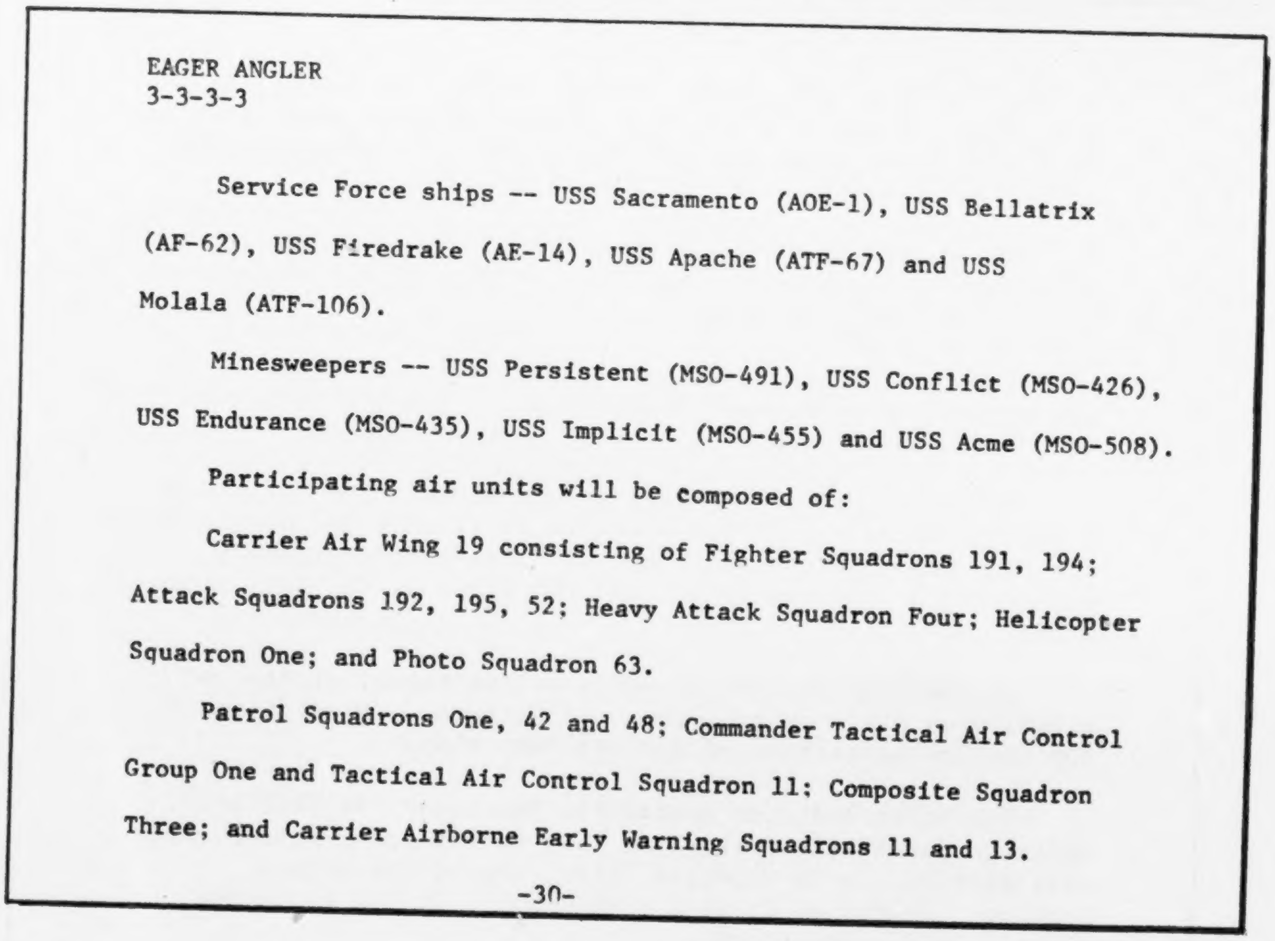
174.51.2

Figure 7-2.—Example of an advance release announcing a forthcoming exercise—Continued.



EAGER ANGLER
3-3-3-3

Service Force ships -- USS Sacramento (AOE-1), USS Bellatrix (AF-62), USS Firedrake (AE-14), USS Apache (ATF-67) and USS Molala (ATF-106).

Minesweepers -- USS Persistent (MSO-491), USS Conflict (MSO-426), USS Endurance (MSO-435), USS Implicit (MSO-455) and USS Acme (MSO-508).

Participating air units will be composed of:

Carrier Air Wing 19 consisting of Fighter Squadrons 191, 194; Attack Squadrons 192, 195, 52; Heavy Attack Squadron Four; Helicopter Squadron One; and Photo Squadron 63.

Patrol Squadrons One, 42 and 48; Commander Tactical Air Control Group One and Tactical Air Control Squadron 11; Composite Squadron Three; and Carrier Airborne Early Warning Squadrons 11 and 13.

-30-

174.51.3

Figure 7-2.—Example of an advance release announcing a forthcoming exercise—Continued.

Let us assume the exercise has been underway for eight days. So far, you have written seven round-up stories which have been forwarded to CINCPACFLT as message news releases (PRESRELS, discussed in JO 3/2). Number eight is coming up. During the day, a dozen or more news events are reported to the CIB via message. Some are insignificant. Others are routine. Three of them, however, stick out above the rest:

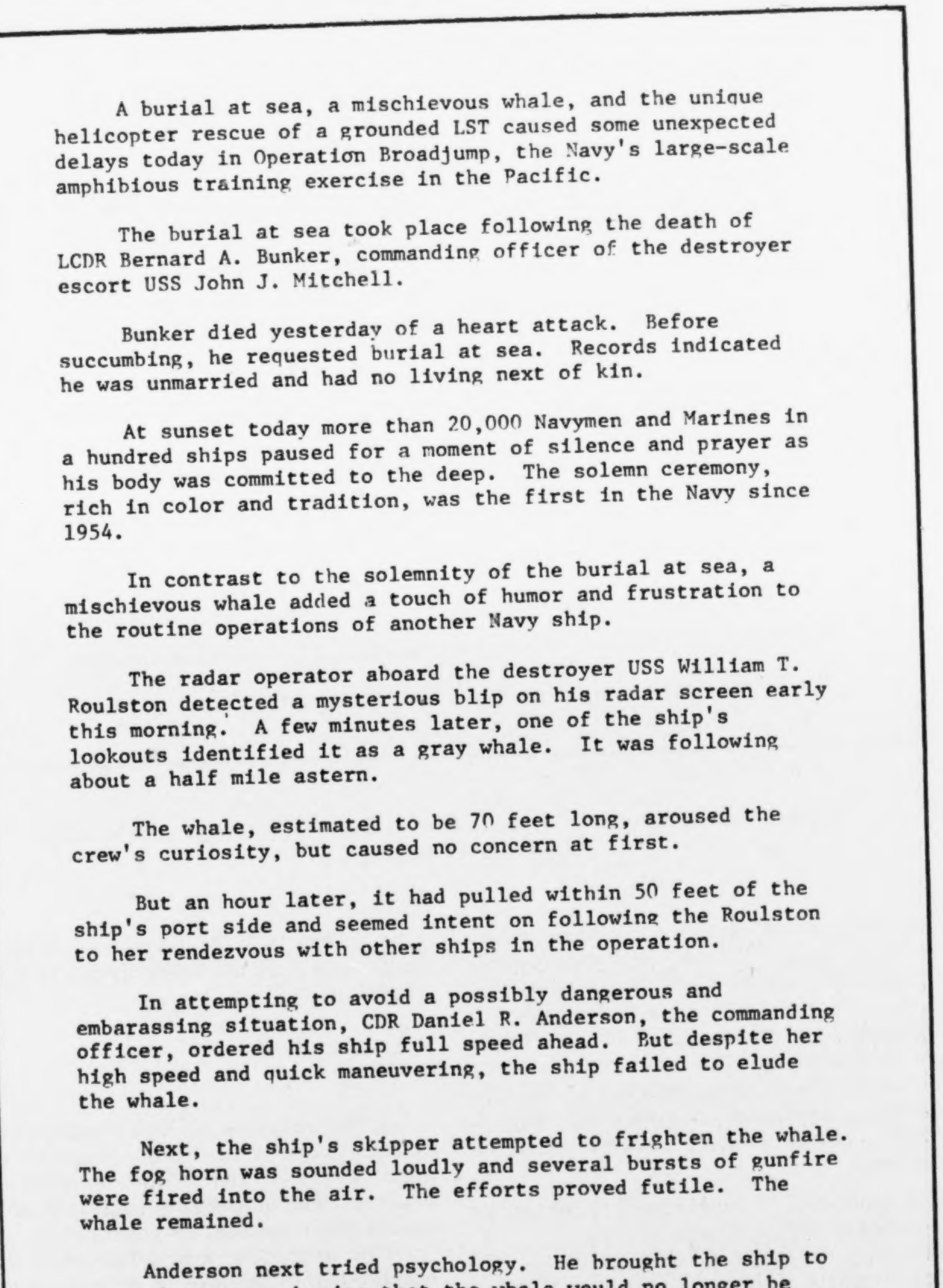
- USS Roulston, a destroyer, reports an unusual incident with a playful whale.
- The USS Gettysburg, an amphibious assault ship, reports a unique rescue of a grounded LST.
- The USS Mitchell, a destroyer escort, reports the death of its commanding officer and holds a burial at sea.

After verifying certain facts, eliminating superfluous information, and filling out apparent gaps in the individual stories, figure 7-3 illustrates one way the story might be forwarded to CINCPACFLT.

Releasing News
In Allied Ops

If the exercise is to be multi-lateral, CIBs should prepare an initial release and obtain approval from the officer scheduling the exercise. The scheduling command will, in turn, obtain other consent as appropriate.

This procedure may differ when dealing with established multi-lateral defense organizations. SEATO and NATO, for example, differ in their initial news release policies. In NATO, the command conducting the exercise submits its release to all NATO ministries of defense and to the NATO council for approval and release. SEATO headquarters issues an initial release. Subsequent releases, in both cases, are made



A burial at sea, a mischievous whale, and the unique helicopter rescue of a grounded LST caused some unexpected delays today in Operation Broadjump, the Navy's large-scale amphibious training exercise in the Pacific.

The burial at sea took place following the death of LCDR Bernard A. Bunker, commanding officer of the destroyer escort USS John J. Mitchell.

Bunker died yesterday of a heart attack. Before succumbing, he requested burial at sea. Records indicated he was unmarried and had no living next of kin.

At sunset today more than 20,000 Navymen and Marines in a hundred ships paused for a moment of silence and prayer as his body was committed to the deep. The solemn ceremony, rich in color and tradition, was the first in the Navy since 1954.

In contrast to the solemnity of the burial at sea, a mischievous whale added a touch of humor and frustration to the routine operations of another Navy ship.

The radar operator aboard the destroyer USS William T. Roulston detected a mysterious blip on his radar screen early this morning. A few minutes later, one of the ship's lookouts identified it as a gray whale. It was following about a half mile astern.

The whale, estimated to be 70 feet long, aroused the crew's curiosity, but caused no concern at first.

But an hour later, it had pulled within 50 feet of the ship's port side and seemed intent on following the Roulston to her rendezvous with other ships in the operation.

In attempting to avoid a possibly dangerous and embarassing situation, CDR Daniel R. Anderson, the commanding officer, ordered his ship full speed ahead. But despite her high speed and quick maneuvering, the ship failed to elude the whale.

Next, the ship's skipper attempted to frighten the whale. The fog horn was sounded loudly and several bursts of gunfire were fired into the air. The efforts proved futile. The whale remained.

Anderson next tried psychology. He brought the ship to a complete stop, hoping that the whale would no longer be

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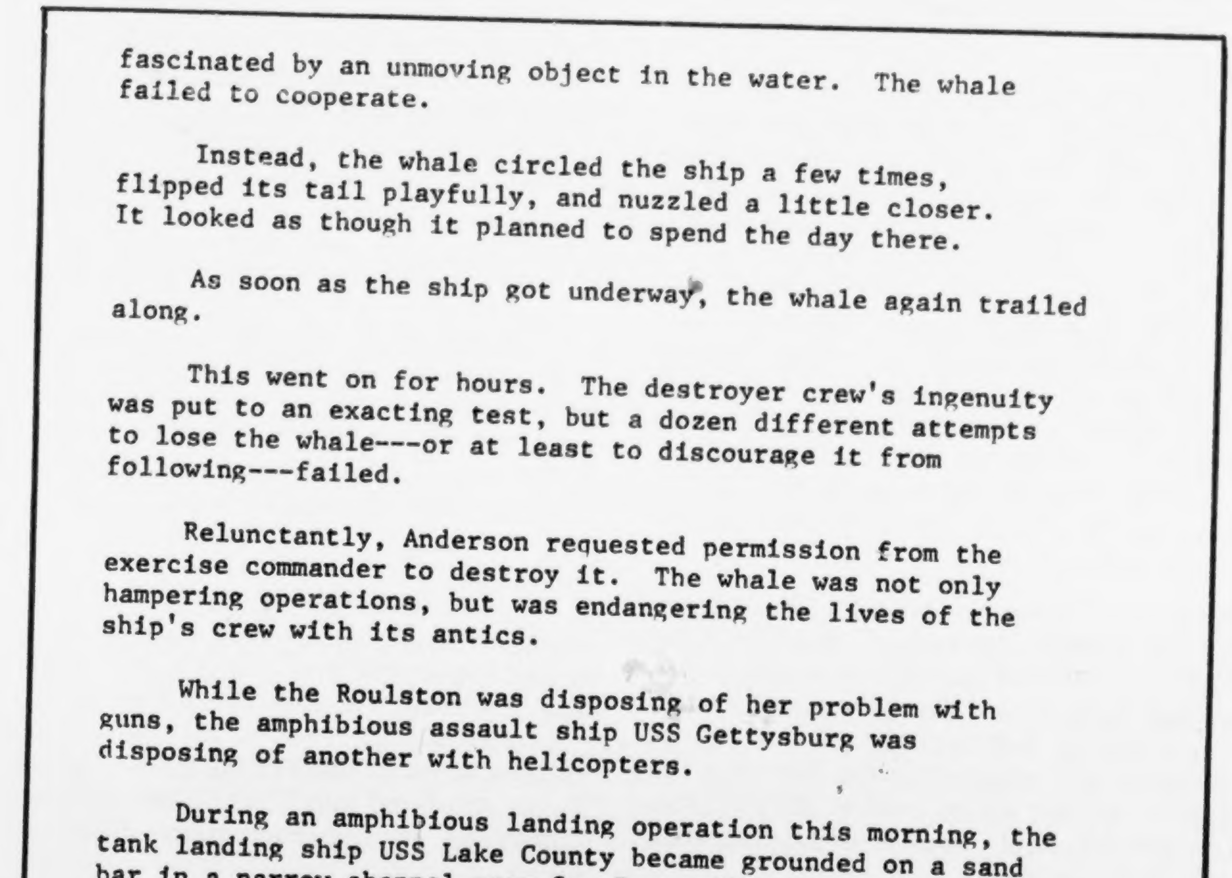
Figure 7-3.—Example of an exercise round-up story.



fascinated by an unmoving object in the water. The whale failed to cooperate.

Instead, the whale circled the ship a few times, flipped its tail playfully, and nuzzled a little closer. It looked as though it planned to spend the day there.

As soon as the ship got underway, the whale again trailed along.

This went on for hours. The destroyer crew's ingenuity was put to an exacting test, but a dozen different attempts to lose the whale---or at least to discourage it from following---failed.

Relunctantly, Anderson requested permission from the exercise commander to destroy it. The whale was not only hampering operations, but was endangering the lives of the ship's crew with its antics.

While the Roulston was disposing of her problem with guns, the amphibious assault ship USS Gettysburg was disposing of another with helicopters.

During an amphibious landing operation this morning, the tank landing ship USS Lake County became grounded on a sand bar in a narrow channel near San Bernardino Island.

All efforts by the crew to free the ship failed.

Assistance from other ships was requested, but the water was too shallow to permit them to enter and tow her free.

When Captain Ralph J. Gunderson, commanding officer of the Gettysburg, heard of the predicament, he suggested that helicopters be used to rock the LST free.

Using strong cables secured to the bow and stern of the LST, two HRS-2 helicopters from the Gettysburg went to work.

First the helicopter at the bow would rise to the full extent of its power. Then the helicopter at the stern would quickly repeat the maneuver. The effort worked.

In 20 minutes, the LST was free and steaming out to sea again.

Ordinarily used for assualt transport work, HRS-2 helicopters are powerful aircraft that can carry eight combat equipped Marines. It is believed this is the first time they have been used as flying tugboats.

-30-

Figure 7-3.—Example of an exercise round-up story—Continued.

174.52.2

by the CIB. These policies are subject to change and should be verified before proceeding with requests.

Official news releases must give all participants appropriate mention. One successful procedure is to feature one nation daily, another the next, being careful in each release to include mention of all forces participating in each release.

Because of the need for multi-lateral emphasis in official news releases, individual national representatives to the CIB may wish to prepare additional releases for their nation's consumption only. This should be anticipated and authorized. It may be more practicable to forward these national releases to the senior commander of the nation concerned for transmission over national circuits.

OBJECTIVE.—A prime objective of all news issued by the allied CIB should be to promote the concept of combined action in a common defense against agression. Further, news should seek to promote an atmosphere of friendship, mutual respect and understanding between the United States and her allies, and exploit opportunities to win favorable opinion of participating forces and commanders.

POLICY.—News releasing policy is normally delegated by the senior operational commander, or by the headquarters of the defense alliance, if one is involved. This policy is usually carried in the public affairs annex.

SOME PITFALLS.—Straight news reporting of allied operations and exercises by the CIB, in official releases, cannot normally be accomplished. Political connotations, which can be associated with the releases, must be kept constantly in mind. The content and timing of a news release for even minor exercises involving U.S. Naval forces and foreign forces may have important political implications.

All official news releases should avoid conjecture and political implications. It is not the place of the CIB to become involved in these areas. The CIB should report the facts of the operation with due regard to political considerations.

Official releases also must not indicate "winners or losers" in the allied operations. The CIB should assure that emphasis is on the operational and training experience gained. All participants, by gaining training and experience, are "winners."

SUMMARY.—Official releases should tell the story which participating forces want told, and it must be truthful, unbiased, and provide equitable treatment to all participants. Releases should emphasize the fact that the exercises are for mutual familiarization in tactics and training to provide effective collective defense.

HOME TOWN NEWS COVERAGE

Assume that you are the senior JO on the staff of Commander Second Fleet. The flagship is a cruiser homeported at Norfolk. You're assigned to assist in the establishment, organization, and operation of a CIB for a major U.S. fleet exercise in the eastern Atlantic. One of your biggest jobs will be home town news coverage.

A task force of carriers, cruisers and destroyers will get underway 13 June from Norfolk. A replenishment group will sail a week earlier. The exercise will last three weeks, after which the force will proceed to the Mediterranean and relieve units of the SIXTH Fleet. Eight hundred Naval Academy and NROTC midshipmen will be embarked in the combatant ships of the task force.

In addition to the midshipmen, there are 15,000 regular crew members serving in the ships. That's 15,800 men who will have to be covered with home town stories, pictures, and features.

There are at least two rated JOs and a fully staffed photo lab in each carrier and cruiser. Your own staff consists of one JO2, a JOSN, and two PH3s. Also, you will have a JOSN and two PH strikers assigned to the CIB on a TAD basis from other Atlantic Fleet commands.

Planning

Before you can do any constructive planning, you will have to acquaint yourself with the situation. Chapter 2 pointed out two basic categories of facts you need to know to solve any problem:

- Facts about your organization; and
- Facts about the public you are trying to communicate with.

Let's start with the facts about your "organization"—the ships and men who will take part in the cruise.

First, study the operations plan or order for the cruise. Find out the purpose of the cruise, how many ships are involved, what ports they will visit, and other details. Next, find out how many midshipmen will be embarked, where they are coming from, and what they will be doing.

After you've learned all you can about the cruise and the midshipmen, concentrate on your own personnel and facilities. How many JO's and PH's will you have to do the job? How much training have they had and what are their capabilities? Do you have the necessary working space? Will the photo labs aboard the carriers and cruisers be able to turn out work on a mass production basis? Make sure you have adequate supplies (paper, envelopes, stencils, forms, mats, film, tapes, etc.). Check your equipment (cameras, duplicating machines, enlargers, contact printers, dryers, washers, etc.) for proper working condition.

Next, turn your attention to the work itself. Study the applicable chapters in PA Regs and the JO 3/2 training manual. This will provide a refresher on the preparation of home town news material.

Fortunately, you won't have to worry too much about the public you are trying to reach. If you follow FHTNC guidelines on this project, your stories, features, and pictures will be used by thousands of newspapers, radio and television stations across the country.

Your activities during this operation should support the public affairs objectives of the Navy and the specific FHTNC objectives of your command. These objectives should be listed or at least referred to in the public affairs annex. Navy operational planning directives specify every detail of the format of the basic operation plan, but they state that an annex may follow any format that will satisfy the requirements of the situation. Thus, you may either list the specific public information objectives you want to accomplish and the means of accomplishing them, or you can list a public affairs mission and tasks. You could, for example, state your objectives in the annex like this:

- MISSION—This force will conduct a home town news release program during Exercise ________ to inform the public of the importance of the Navy and to encourage career service.
- TASKS—(1) Carriers and cruisers will obtain and forward to FHTNC photos and single stories on all midshipmen embarked therein. (2) All ships will forward to FHTNC roster stories (or merely their home town rosters) on all crew members. (3) All ships will forward spot news and feature stories to COMSECONDFLT CIB as they occur.

You will note that the annex is addressed to the ships of the task force, not to the CIB. Later paragraphs will tell how to carry out these tasks (as explained in chapter 3) and the duties of the CIB can be spelled out there, if necessary.

Since this is the first time at sea for many of the midshipmen, their home town newspapers will want both pictures and stories of them at work. You'll be able to handle this with the facilities and staff you have at your disposal.

But as far as the other 15,000 regular crewmembers on the other ships are concerned, you must limit the scope of your coverage of them to roster stories. It would be nice if you could make photo releases on all hands, but this is clearly impossible. So limit yourself to the objectives and tasks that are both most practical and most beneficial to the Navy.

Your staff will have to keep its eyes and ears open, however, to spot news and feature stories on everybody. This includes the regular crew members as well as the midshipmen.

JO/PH Teams

A few weeks before the exercise and cruise gets underway, your TAD JO and PHs report aboard. After they check in, brief them (along with your permanent staff) on the operation and the work involved. Although the JOs will be familiar with hometowners, it is unlikely that any of them will have worked on a mass production basis before. Do a good training job before the exercise begins.

Combine JOs and PHs into teams and let them practice shooting pictures until they can bring back what you want. Before you send them out, however, plan about 12 basic men-at-work shots that can be posed by all the midshipmen during the cruise. Then find a cooperative midshipman and have one of your JO/PH teams set up and shoot all the poses. When the prints are made, get the CIB crew together and evaluate the pictures. Decide which poses are best. The poses you decide to use probably will have to be further refined by additional shooting and lighting changes until the photographic aspects of the job are reduced to a basic routine of stance, expression, angle, and location.

Later, when the JO/PH teams start shooting pictures of the midshipmen for home town release, they will know exactly what is required. This is important, for mistakes will prove costly once the real work actually gets underway. Pictures that don't measure up to FHTNC standards will have to be discarded or retaken: This will result in a waste of time, money, and manpower, in addition to disrupting a busy training schedule planned for the midshipmen.

Roster Coverage

In any exercise or operation where a great number of home town stories are involved, the following procedures are normally followed:

- About three weeks before the cruise gets underway, the CIB prepares a master story (about the same as the advance release mentioned earlier) on the operation which covers ALL the participating units. The master story is forwarded to FHTNC by airmail or message with an appropriate release number.

- All units participating in the operations are listed as information addressees on the message or otherwise furnished copies of the story.
- Upon receiving their copies of the story, all participating units will airmail their home town rosters to FHTNC. The roster will be prepared in accordance with the instructions outlined in Part D, Chapter Two, Section Four of PA Regs. Most commands will probably already have rosters at FHTNC under the "hold file" system explained in chapter 21 of JO 3/2. In this case, commands will only be required to update their rosters.
- Rosters or changes to hold files MUST leave each participating unit in sufficient time to reach FHTNC not later than 15 days prior to the beginning of an exercise or operation.
- If changes are necessary in the hold file due to death, illness, or for any other reason which requires the permanent transfer of any individual, the participating unit involved will notify FHTNC by PRIORITY message to delete the name of the man involved. This is important! Otherwise, a hometowner might be sent out saying that a particular man is a member of a crew engaged in a search and rescue mission, for example, when he is actually the missing man all the ships are searching for. Every effort MUST be made at all levels to ensure that stories written before death or injury concerning deceased or injured personnel are not published by media.
- All subsequent master stories written about the operation will be prepared and forwarded to FHTNC by the CIB. Copies may be provided to participating units, but no further action is required on their part, except keeping FHTNC informed when changes occur in their hold files. Each subsequent master story can cover different phases of the exercise. For example, in an amphibious operation, separate master stories might be submitted on the screening force, the attack force, and the landing force. Each master story should contain a list of the ships or units involved.
- On a midshipmen cruise, the midshipmen are NOT considered part of the ship's crew when the roster is prepared. Their names and related home town information are NOT included with the names of the regular crew members. The midshipmen will require special home town coverage, including photographs, which can't be handled the same way as routine roster stories.

FORM PREPARATION.—The standard FHTNC form NAVSO 5724/1 (discussed in JO 3/2) is used for coverage of regular crew members in roster stories. Ensure that you have enough available for both the CIB and the participating units. They can be ordered through normal supply channels.

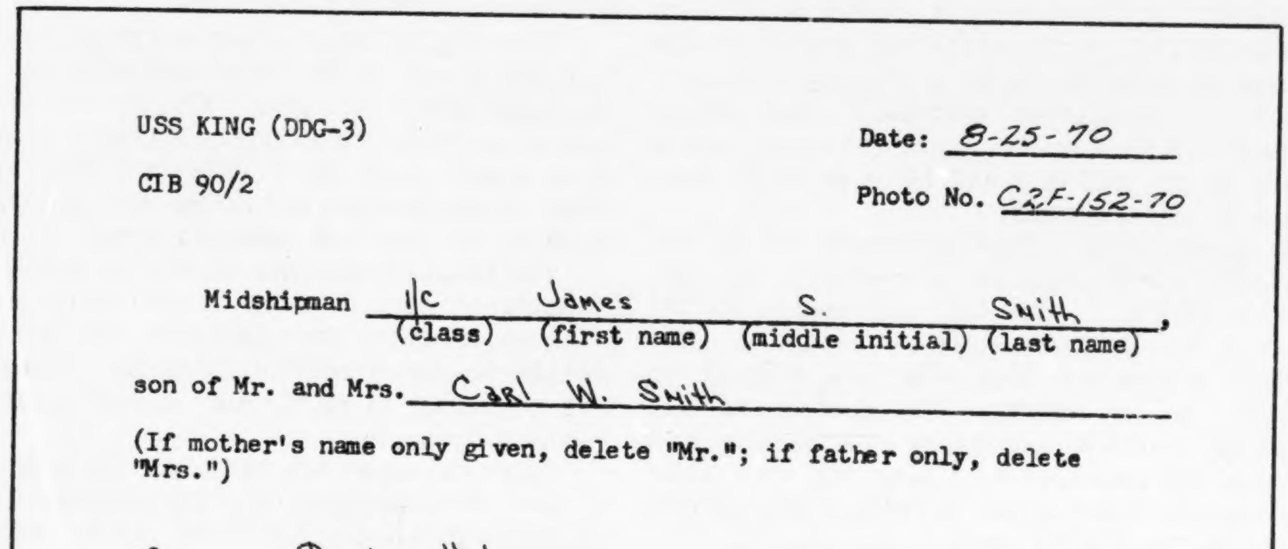
A special modification of the standard form, figure 7-4, is used for the photo coverage of mishipmen. The CIB is responsible for preparing this form—a stencil or mat must be cut and the forms mimeographed or multilithed.

A list must be compiled indicating an estimate of the number of regular crew members and mishipmen serving on each ship. The forms, both the NAVSO 5724/1 and special modifications, then must be delivered to each ship, where they will be distributed, filled out, and readied for use later.

The forms must be prepared and delivered as early as possible. It was pointed out earlier that rosters must reach FHTNC 15 days before the exercise begins. The special midshipmen forms should be distributed and filled out as soon as the midshipmen report aboard, for picture shooting by JO/PH teams will follow soon afterward.

General Responsibilities

Despite the fact that the CIB will be well-staffed with JOs and PHs you won't be able to



USS KING (DDG-3)
CIB 90/2

Date: 8-25-70
Photo No. C2F-152-70

Midshipman 1/c (class) James (first name) S. (middle initial) Smith (last name),

son of Mr. and Mrs. Carl W. Smith

(If mother's name only given, delete "Mr."; if father only, delete "Mrs.")

of Route #1 (street, box, or route number)

Dellrose, Tennessee (city and state)

PHOTO CAPTION:

"shoots the sun" with a sextant aboard the guided missile destroyer USS John King during naval training exercises in the south Atlantic August 25.

A graduate of Blanche High School (name of high school, city, and state),

Midshipman Smith (last name) entered The U.S. Naval Academy (name of college or university) in 1967 (year). He will be commissioned an ensign in the regular Navy/Naval Reserve (cross out one) upon graduation in 1971 (year).

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Figure 7-4.—A special modification of Form NAVSO 5724/1 is used for FHTNC photo coverage of mishipmen.

do all the work. You will need the assistance and cooperation of all ships participating in the cruise. How you distribute the work and responsibilities depends on the ships involved and the personnel available. In general, however, you might distribute the workload on a midshipman cruise involving carriers, cruisers, destroyers, and auxiliary ships in the following manner:

1. Carriers and cruisers. Each large ship normally has a public affairs office, a photo lab, and full-time personnel assigned to each.

Take advantage of these facilities and personnel. In addition to forwarding a roster of its own crew to FHTNC, each carrier or cruiser should be made responsible for the photographic coverage of all midshipmen embarked. They should be guided by information contained in the public affairs annex, and they will be assisted as necessary by the CIB staff.

2. Destroyers. Each destroyer will be responsible for forwarding a roster of its own crew to FHTNC. The CIB will assign JO/PH teams to handle photographic coverage of midshipmen embarked (and other PA support as specified in the annex). The destroyers will assist the teams as necessary in scheduling and shooting the midshipmen. They will also make sure that the midshipmen have their forms filled out before the JO/PH teams come aboard.

3. Auxiliaries. The auxiliaries, which don't have midshipmen aboard, will be responsible only for forwarding rosters of their crews to FHTNC.

Shooting Schedules

Getting home town pictures and stories of 800 midshipmen scattered on a number of different ships is quite a job. It is important that shooting schedules be carefully planned, coordinated, and executed.

In order to plan an effective schedule which offers maximum coverage and a minimum of confusion, you will probably have to work through a midshipman liaison officer (MLO) or some other senior midshipman with a similar title. He will assist you in working out a schedule and will make sure the midshipmen are where you want them at the time you want them.

Each ship also may have a midshipman office, which publishes a master roster listing every midshipmen aboard and the various phases of training scheduled for him during the cruise. Midshipmen normally are rotated through training phases involving gunnery, engineering, and navigation. You should get a copy of this roster and use it as a basis for establishing the shooting schedule.

Let us assume you get together with the MLO and decide to shoot about 20 midshipmen going through the navigation phase of training. You set the time and place, and then ask the MLO to make sure the midshipmen show up with their filled-out forms (distributed to them at the beginning of the cruise).

Here is the procedure the JO/PH team might follow in shooting the pictures:

The JO/PH team should arrive 10 or 15 minutes ahead of the scheduled shooting time. Although their previous training assignments will give them a good idea of what is required, each scene may be a little different on each ship. Each location should be studied for background, lighting, and similar factors.

The team should then decide on three or four "standard" men-at-work shots. In the navigation department, for example, the team may decide to use a sextant, pelorus, signal flags and signal lights as "props" in posing midshipmen pictures.

After the shots are selected, the team makes a "dry run" on each. The JO assumes the role of midshipman and poses for each shot. The PH sets his camera in the right spot (attempting to use the same distance from subject to camera on all shots), focuses, and makes other adjustments.

When both the JO and PH are satisfied with what they want, they use a grease pencil to mark the spot on the deck where the tripod rests and where the midshipmen are supposed to stand. The easiest way to mark the deck is to encircle the spots where the three legs of the tripod rest, and to outline the JOs footprints while he stands in the spot where the picture is to be taken.

As the midshipmen start filing in, they are lined up just out of camera range. They are asked to have their home town forms ready and to watch what is going on. This will save time when their turns come.

When each midshipman approaches the setting for the picture, the JO:

- Scans the midshipman's home town form quickly for possible mistakes;
- Marks the form to correspond with the negative of the picture being taken (this will be explained later);
- Checks off the name of the midshipman from the ship's midshipman roster list; and
- Requests the midshipman to step into the grease penciled footprints on the deck. The JO also asks him to assume the same pose as the previous midshipman.

Using this system, the JO/PH team can shoot about 50 men an hour. It is advisable, however, to schedule groups of only 20 to 30 men at a time. It is obvious that if you have a hundred men lined up for pictures, the last man in line will have to wait almost two hours to have his picture taken.

Keeping Track of Pictures and Stories

The system you use for keeping track of pictures and home town forms is important. A single mix-up could result in hundreds of captions going to home town newspapers with the wrong pictures. This could prove disastrous.

The 4 X 5 Graphic press camera (although it's almost obsolete in Navy PA work) is recommended for this type of operation. Its large negative format, negative preservers, and film pack system provides a convenient means of keeping track of photos and accompanying caption material. Make sure you have enough film packs to take care of the workload, including a reserve supply for unexpected problems.

The easiest method to follow is a combination letters-numbers system used in conjunction with the home town forms. Here is how it works:

Each film pack (containing 12 sheets of film) is assigned a letter and a number. The first sheet of film in the FIRST film pack used, for example, would be identified as A/1. The second sheet of film in the same pack would be A/2, and so forth. The letter-number combinations would be written in grease pencil on each film pack (not the film pack adapter) before the shooting begins. For example: A/1-12.

The first sheet of film in the SECOND film pack used would be identified as B/1. The first sheet in the THIRD pack would be C/1, and so forth.

Thus, in running through the alphabet from A1/ to Z/12, you would have identifying symbols for 312 pictures (26 letters in the alphabet, 12 sheets of film in each film pack). The next time around, you could start labeling pictures with double letters (AA/1), then triple letters (AAA/1), and so forth, until all the pictures have been taken.

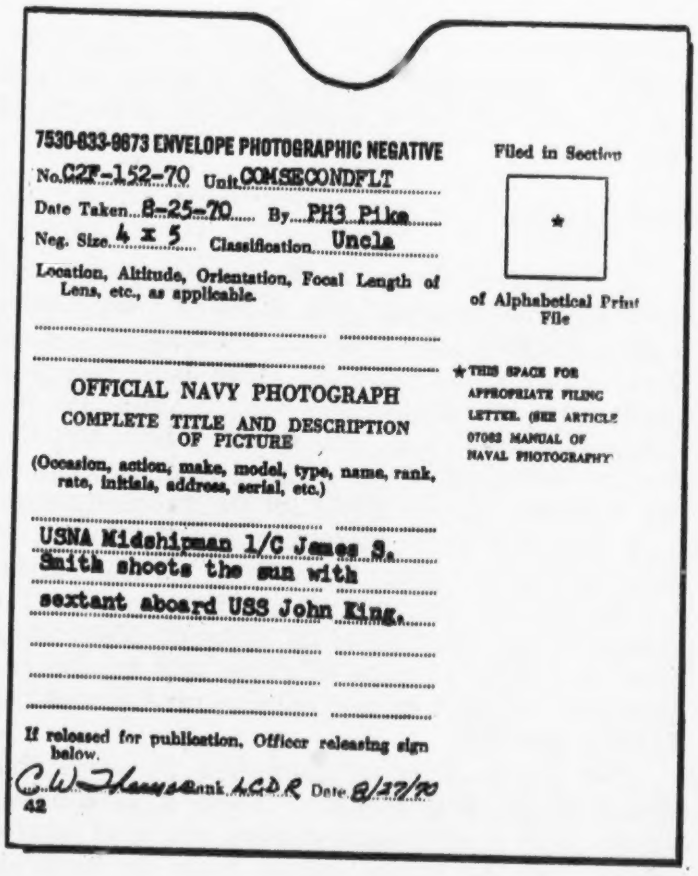
To ensure that the right picture will later be matched with the right home town form, the forms also must be marked when the pictures are taken. This is done at the time the midshipmen line up.

As each midshipman reaches the head of the line, the PH tells the JO the symbol of the picture coming up. For example, "A/9." The JO then writes down the symbol on the midshipman's form.

When the negatives are developed and the pictures are printed, the PH must be extremely careful to keep all the negatives from the same pack together. It is not necessary to keep the negatives in any order. They are already numbered 1 to 12 by the manufacturer, in the order they are taken.

As soon as the negatives and prints are processed, they should be placed immediately in negative preserver envelopes, which have already been numbered according to the symbol used. Figure 7-5 shows a negative preserver envelope with sample entries.

When the pictures come up from the photo lab, the JOs match the negative preserver envelopes (containing the negative and one contact



7530-633-8673 ENVELOPE PHOTOGRAPHIC NEGATIVE

No. C2F-152-70 Unit COMSECONDFLT

Date Taken 8-25-70 By PH3 Pike

Neg. Size 4 x 5 Classification Uncla

Location, Altitude, Orientation, Focal Length of Lens, etc., as applicable.

OFFICIAL NAVY PHOTOGRAPH

COMPLETE TITLE AND DESCRIPTION OF PICTURE

(Occasion, action, make, model, type, name, rank, rate, initials, address, serial, etc.)

USNA Midshipman 1/C James S. Smith shoots the sun with sextant aboard USS John King.

If released for publication, Officer releasing sign below.

Rank LCDR Date 8/27/70

42

Filed in Section ★ of Alphabetical Print File

★THIS SPACE FOR APPROPRIATE FILING LETTER. (SEE ARTICLE 07082 MANUAL OF NAVAL PHOTOGRAPHY

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Figure 7-5.—The negative preserver envelope should contain only basic information. When identifying the subject and describing the action in the picture, it is not necessary to write long literary captions. Use local systems for assigning negative numbers and release numbers.

print) with the corresponding home town forms. The letter-number symbols, of course, are used as a guide.

Another system is to write the midshipman's name or a code number on the back of the form with a grease pencil and have the midshipman hold it in a hand you plan to crop out of the picture. This system is best for "mug shots" and cannot be used if the subject is using both hands to operate a sextant or to take a bearing with a pelorus.

Either system can also be used with smaller roll film formats. The exposures on a roll are numbered just as they are in a film pack.

If some pictures don't measure up to acceptable standards, they will have to be retaken, but not immediately. You should start a "straggler's list" and add the names of midshipmen whose pictures were not good. If you get time, these pictures can be taken after the rest of the photographic coverage is completed. If this is impractical, then forget about it. You have to expect some losses in an operation of this type.

Photography

If you have been a JO long enough to be studying this manual, you already should have a fair working knowledge of what makes a good home town news picture. The first things a reader usually looks at in any picture are the subject's face, eyes, and hands. Make sure the picture shows at least a three-quarter view of the subject's face. Don't let the subject's eyes look directly into the camera and attempt to have the subject doing something with his hands.

Strive for extreme close-ups that provide maximum recognition of the subject. Most home town newspapers want pictures that can be reduced or cropped to one-column size (about two inches in width).

Get pictures of midshipmen at work, but make them believable. Even a landlubber knows that a midshipman does not wear whites while working in an engine room or handling ammunition.

Avoid shots of midshipmen in uncomplimentary poses. Use a little imagination and you will come up with something better than poses involving swabbing decks, cleaning heads, or chipping paint.

Ordinarily, you want only one midshipman in a picture. If two of them happen to be from the same town, double up. But don't use more than three men in a picture. It is difficult to have three men doing something without making the picture look posed, and you run into complications when you start writing captions. If you don't double up, try to avoid taking identical shots of men from the same home towns. Few editors will use two pictures of different men in identically the same poses. To them, this shows lack of imagination.

Sky and water serve as the best backgrounds for outdoor shots. Use a yellow filter when shooting at the sky so that there is some contrast between the midshipman's white hat and the sky.

Liberty shots of midshipmen in foreign ports are ideal for home town dissemination. Most JO's and PH's, however, make the mistake of subordinating the man in the picture to the scene. Again, you should strive for maximum recognition, keeping in mind all the other points listed above. A panorama of scenic beauty in which the man's face is only a pinpoint in the picture will not be used.

In writing captions for the pictures, use a minimum of words. Also, avoid technical jargon. A man "shoots the sun with a sextant." He does NOT "measure angular distance to ascertain the latitude and longitude of his ship during navigation training." If you have a picture of a man sending a message by signal light, DON'T say that he "practices visual communication in international Morse Code by sending messages to the USS Johnson by flashing light."

Release Numbers

You will release a lot of material to FHTNC in an exercise of this type. It is important that you keep accurate records of everything that goes out. After the exercise is over, the CIB may be required to submit a complete report of public information activities to the exercise commander.

It does not matter what system you use for numbering your releases, as long as you keep the release numbers straight. Also make sure that in the system you use, you can readily distinguish between roster stories, photo captions, spot news, single stories, and feature stories.

A fleet exercise covers the complete public affairs spectrum—public information, community relations, and command or internal information. Only one aspect of the overall public affairs program was covered in this chapter—public information. Community relations associated with a fleet exercise (guest cruises) was discussed in chapter 4 of this manual and chapter 22 of Journalist 3 & 2. All commands usually have some type of internal information program to keep their personnel informed on the progress of an exercise.

CHAPTER 8

SCIENTIFIC WRITING

In 1948 the Atomic Energy Commission established the Submarine Thermal Reactor Project to develop a prototype power plant for the world's first atomic powered submarine.

Since 1948 the Navy has undergone the greatest planned revolution in the history of seapower. The prototype reactor ultimately paved the way for the construction of the USS Nautilus. The amazing success of the Nautilus (underway on nuclear power in January 1955) has made it possible for the Navy to build more than 85 nuclear-powered submarines (including 41 SSBNs) and four surface warships (two guided missile destroyers, a guided missile cruiser, and an attack carrier) by late 1969.

But nuclear power is only one of the great scientific advances in the modern Navy. There are many others. We have attack carriers that can roam the oceans for months without touching port. We have carrier-based planes that can travel more than a thousand miles an hour and are capable of delivering their various weapons systems anywhere in the world. We have guided missiles that can be fired with deadly accuracy from planes, surface ships and from submerged submarines. We are constantly designing bigger and better ships and adapting them to more modern uses.

The Navy has made major contributions to the space program. Until the recent qualification of a number of civilian scientists, half of U.S. astronauts have been Navy, Marine Corps, or Air Force officers who attended the Naval Academy, or civilians who had served as naval aviators. (The first man to walk on the moon was a former naval combat pilot). All space vehicle recovery operations have been performed by a Navy special task force.

The Navy's support of the Antarctic scientific program is another major contribution to science. Navy ships and planes under Rear Admiral Richard E. Byrd began a series of expeditions to the Antarctic in 1928. Naval Support Force, Antarctic was established as part of the Atlantic Fleet in 1955.

Oceanographic science has taken on a new meaning within the Navy during the past decade. Oceanography, the science that seeks to unlock the secrets of the ocean depths, is another example of the Navy's scientific endeavors. As world population increases and land resources can no longer support it, Navy deep-diving probes into the sea to study how to obtain more food reservoirs and raw materials are becoming increasingly important. Already we are turning seaward for fresh water, food, oil, natural gas, and other raw materials. Our naval programs in oceanography and marine science are expanding. We have penetrated the depths by several methods—frogmen, deep sea divers, submarines, and deep-diving research craft. An example of the Navy's research efforts in this area is the underwater experiments of "Sealab," a series of test vehicles in which Navy aquanauts spend extended scientific exploration periods at considerable depths.

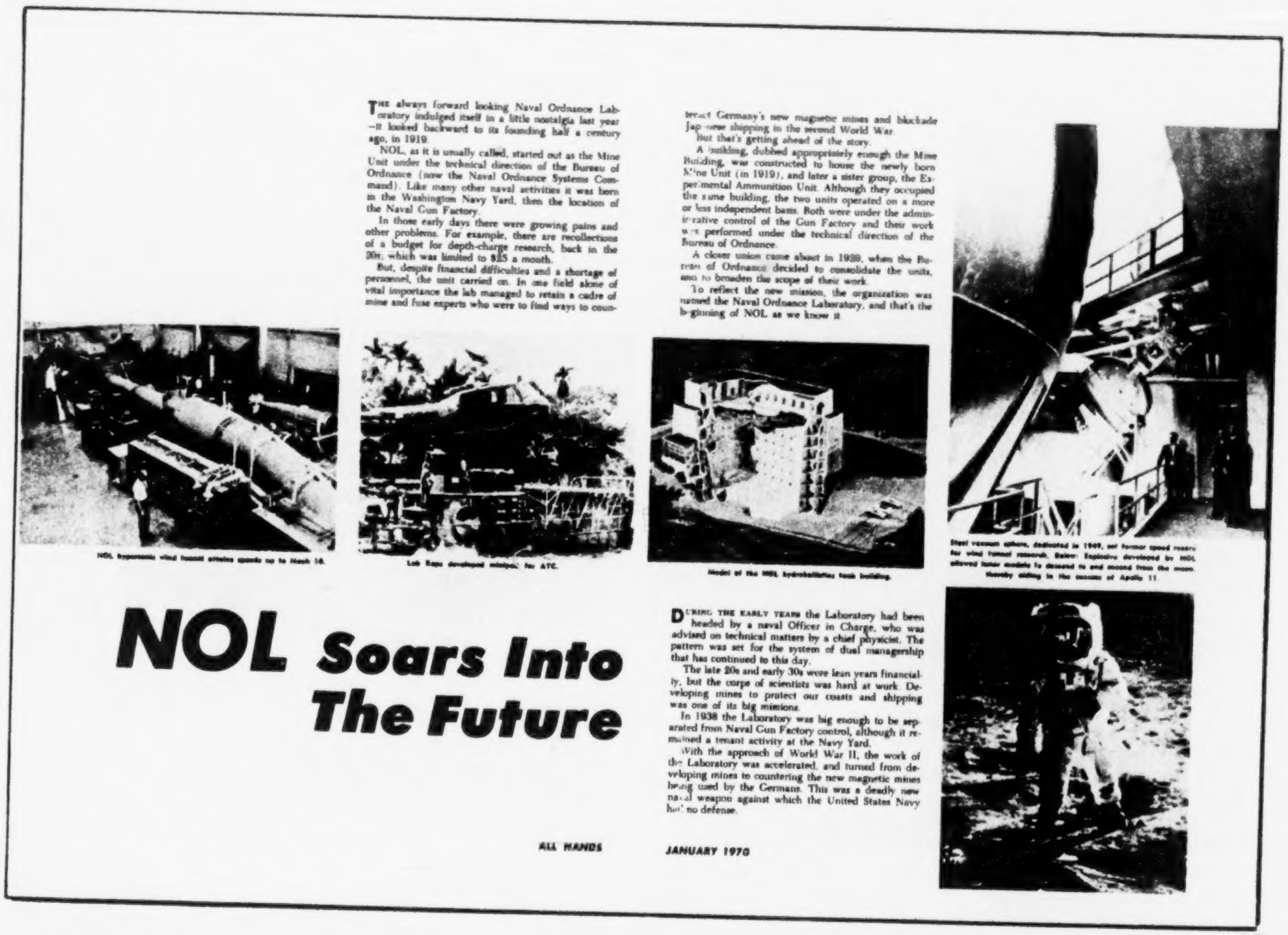
As a senior Navy JO, you will be writing about these subjects. You will be explaining and interpreting each new technological advance not only for Navy readers, but for the general public. Science isn't just a small PART of the news anymore. It frequently IS the news. And the Navy is getting a larger share of this news every day.

TYPES OF SCIENTIFIC WRITING

All scientific writing generally may be classified as technical, semi-technical, or popular.

TECHNICAL

Technical articles are written by experts for experts in a particularly complex field. They are not written or intended for reading outside the field. Few general readers have the training or the background to understand



NOL Soars Into The Future

THE always forward looking Naval Ordnance Laboratory indulged itself in a little nostalgia last year—it looked backward to its founding half a century ago, in 1919.

NOL, as it is usually called, started out as the Mine Unit under the technical direction of the Bureau of Ordnance (now the Naval Ordnance Systems Command). Like many other naval activities it was born in the Washington Navy Yard, then the location of the Naval Gun Factory.

In those early days there were growing pains and other problems. For example, there are recollections of a budget for depth-charge research, back in the 20s, which was limited to $25 a month.

But, despite financial difficulties and a shortage of personnel, the unit carried on. In one field alone of vital importance the lab managed to retain a cadre of mine and fuse experts who were to find ways to counteract Germany's new magnetic mines and blockade Japanese shipping in the second World War.

But that's getting ahead of the story.

A building, dubbed appropriately enough the Mine Building, was constructed to house the newly born Mine Unit (in 1919), and later a sister group, the Experimental Ammunition Unit. Although they occupied the same building, the two units operated on a more or less independent basis. Both were under the administrative control of the Gun Factory and their work was performed under the technical direction of the Bureau of Ordnance.

A closer union came about in 1929, when the Bureau of Ordnance decided to consolidate the units, and to broaden the scope of their work.

To reflect the new mission, the organization was named the Naval Ordnance Laboratory, and that's the beginning of NOL as we know it.

DURING THE EARLY YEARS the Laboratory had been headed by a naval Officer in Charge, who was advised on technical matters by a chief physicist. The pattern was set for the system of dual managership that has continued to this day.

The late 20s and early 30s were lean years financially, but the corps of scientists was hard at work. Developing mines to protect our coasts and shipping was one of its big missions.

In 1938 the Laboratory was big enough to be separated from Naval Gun Factory control, although it remained a tenant activity at the Navy Yard.

With the approach of World War II, the work of the Laboratory was accelerated, and turned from developing mines to countering the new magnetic mines being used by the Germans. This was a deadly new naval weapon against which the United States Navy had no defense.

ALL HANDS

JANUARY 1970

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Figure 8-1.—Senior JO's are often in assignments that demand scientific writing talents.

them. They deal in technical terms with such subjects as higher mathematics, economics, nuclear energy, rocketry, archeology, advanced medicine, and similar topics.

SEMI-TECHNICAL

Semi-technical articles are written for specialists or those associated with certain fields of work. The writer does not necessarily have to be an expert in the field, although it will help if he is. The writing is clear enough to be understood by those outside the field, but like the technical articles it is not intended for general reading.

The Navy alone publishes more than 30 periodicals which are edited by the bureaus, offices, and systems commands in Washington, D.C. These are mostly semi-technical and depend on contributions from the field. They include such publications as JAG Journal, Navy Medical Newsletter, Naval Training Bulletin, Naval Research Reviews, Navy Management Review, The Supply Corps Newsletter, and The Navy Civil Engineer.

You may be asked to write or assist in the preparation of articles for these publications. Although nobody expects you to be an expert in any technical field other than your own, your training should enable you to prepare satisfactory material based on interviews or research. In addition, you may help others who desire to write for these publications by offering literary advice or editing their copy.

POPULAR

Popular scientific articles are written for mass consumption by the general public in books, magazines, and newspapers. They deal with technical subjects but are written in nontechnical language. They are written simply,

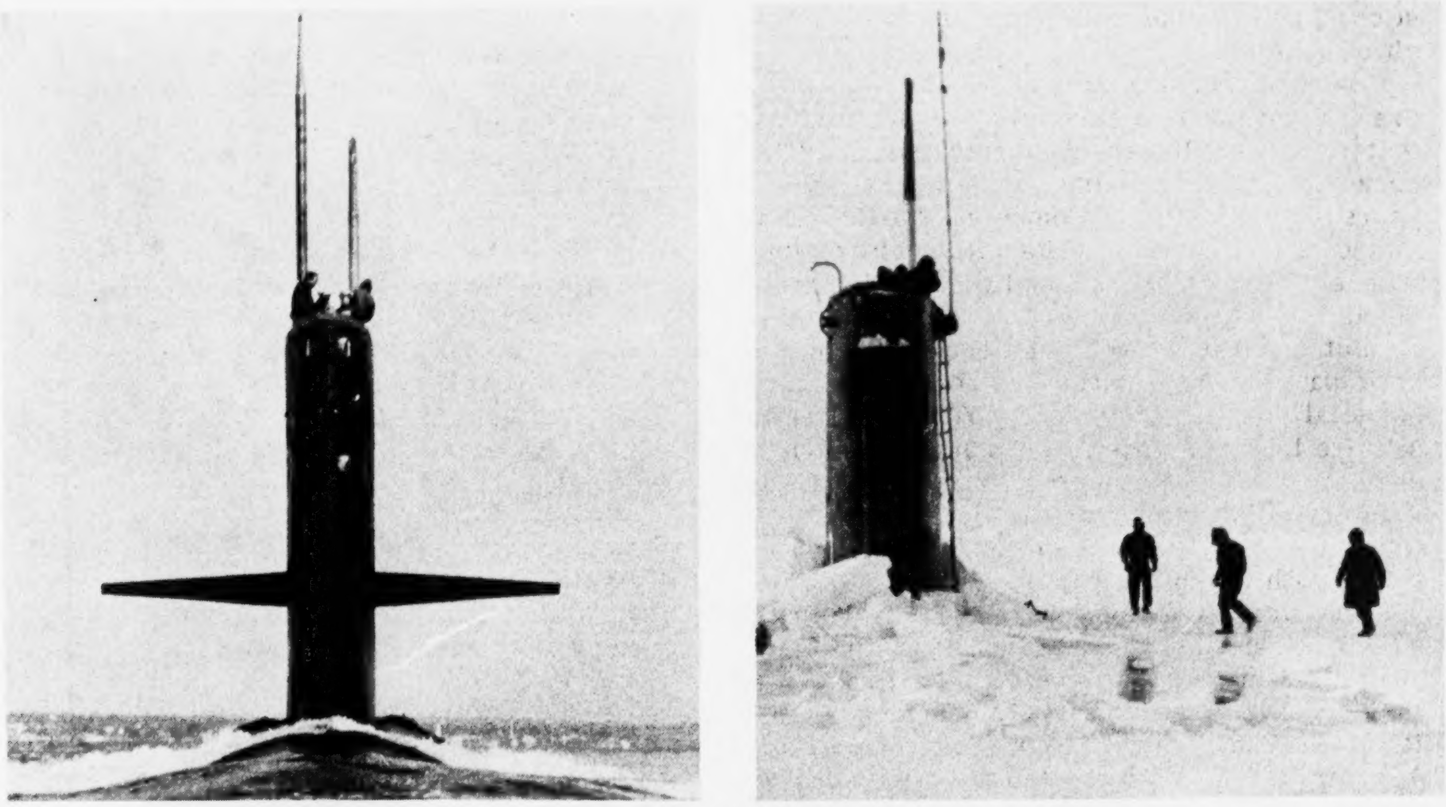

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Figure 8-2.—Whether surfacing through calm waters or through a hole in the ice at the North Pole, nuclear-powered submarines such as the USS SKIPJACK (left) and the USS SARGO perform newsworthy scientific feats.

clearly, and in such a way as to interest the layman.

As the name indicates, popular scientific articles are popular. People like to read them. They know that a new scientific discovery today may benefit or endanger their lives tomorrow. They turn to their newspapers and magazines for information.

All popular scientific articles are strong in reader identification. Facts alone are not important unless you can show how they are related to the life of the reader. This is especially applicable to popular scientific articles.

In general, popular scientific articles serve one or more of four purposes:

- They inform the reader of significant scientific facts or events which he did not know.
- They interpret for the reader the implications of a scientific development or invention.
- They explain science and complex technology in simple language that the average reader can understand.
- They apply the facts in scientific and technical subjects to the life of the reader.

All Hands and Naval Aviation News are two Navy publications which regularly feature good popular scientific articles. All Hands publishes articles on what is new and important in the Navy and how it affects the Navyman. Naval Aviation News does the same, except that its articles are slanted to readers in naval aviation.

WRITING THE POPULAR SCIENTIFIC ARTICLE

Of the three types of scientific writing just discussed, you will be concerned mostly with the POPULAR SCIENTIFIC ARTICLE.

Popular scientific articles require extensive research, carefully planned interviews, and precise writing. They also require careful screening to make sure they are free of classified material.

Because science is such a complex subject, every word must be carefully weighed to ensure that it conveys the exact meaning you want it to convey. Understanding a technical subject yourself is one thing. Conveying it to the reader is another. You must write with such exactness that every fact or explanation will be understood.

But understanding is not enough. You must anticipate every question the reader may ask—especially WHY and HOW. You may have to assume that he knows little or nothing about the subject. Yet you cannot afford to get too elementary. You must constantly strive to meet him on a common ground and explain things in terms with which he is familiar.

The organization and writing of a popular scientific article are very similar to feature story writing. You prepare its three parts (lead, body, conclusion) in the same manner. Review "The Feature Story" in Chapter 5 of Journalist 3 & 2. It is also recommended that you review Chapter 9 of the same manual (Writing for Magazines). The basic techniques of preparing the popular scientific article are the same as those described for feature writing and magazine article preparation.

The following three stories deal with the development of a new "super cavitating propeller" by the Navy. Each represents a different approach and a different style of writing on the same subject. Read the stories carefully and note the discussion that follows each, analyzing its style and its suitability for the general reader.

NAVY ANNOUNCES BREAK-THROUGH IN SHIP PROPELLER DESIGN

The design and development of a new-type ship propeller, representing a significant scientific and engineering advance in modern ship propulsion unprecedented in the past thirty years of hydrodynamics accomplishments, has been announced by the Office of Naval Research at a demonstration for the press at the David Taylor Model Basin. This achievement, which arises from recent studies and application of the phenomenon of super-cavitation to ship propulsion, can reasonably be compared in magnitude to the development of jet propulsion for aircraft.

Development of this new "super-cavitating" propeller is the direct result of work done in the field of hydrofoils by Mr. Marshall P. Dulin, currently serving with the Office of Naval Research Branch Office in London, England. The discovery of these new and highly-efficient hydrofoil profiles, or cross sections, as translated to ship propeller design, makes possible for the first time high speed propulsion through the water at degrees of efficiency comparable to those of the best marine propellers operating at present-day speeds.

Heretofore, "cavitation" (the formation of a vacuum around speeding propellers) has represented a very substantial physical barrier to increasing the speed of ships by means of propellers currently in use. Cavitation results in a vapor pocket which attaches to and streams behind the propeller. As the speed of the propeller becomes increasingly high, this vapor pocket becomes increasingly large, leading to a reduction in the propeller's efficiency, or cavitation. When the vapor pocket becomes longer than the width of the propeller blade causing it to form, then a condition of super-cavitation is said to exist.

The successful development of this new design for ship propellers has, in effect, provided the first "break-through" of the cavitation barrier. Thus, super-cavitation may now be capitalized upon as a means of increasing the speed of ships, rather than as a condition which has previously been viewed as severely limiting their speed.

This new development comes at a particularly opportune time, since the super-cavitationing propeller appears to be ideally suitable for matching to recently developed marine gas turbines. This is because the super-cavitating propeller best develops its full potential at high rotational speeds, which are an inherent characteristic of gas turbines. Further, it is anticipated that it will now become possible to greatly decrease heavy reduction gears in number and size, with

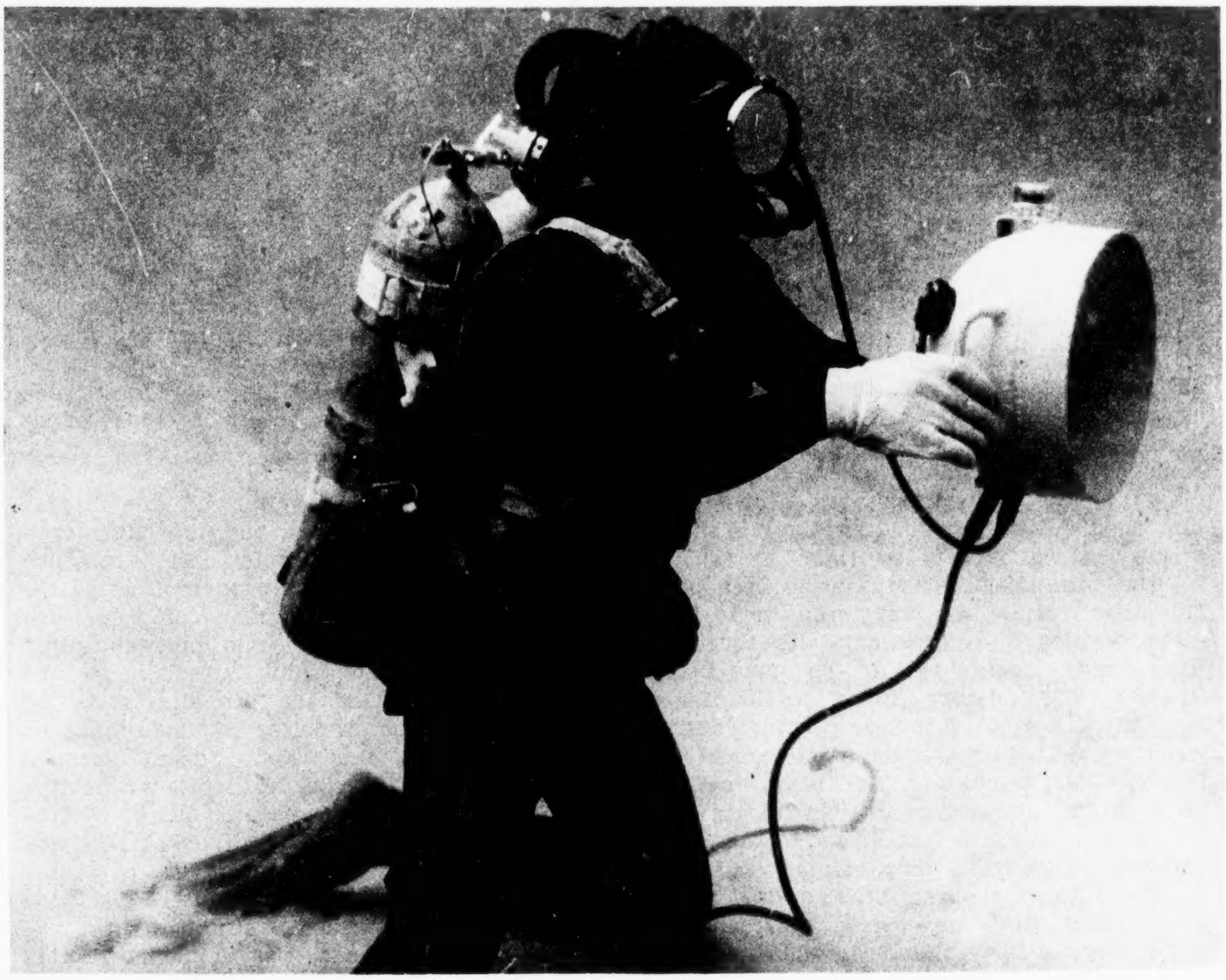

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Figure 8-3.—Popular scientific articles dealing with Navy developed underwater equipment such as this portable sonar device for locating submerged objects make fascinating reading.

resultant reductions in weight and cost of production.

Studies are currently underway for the Navy's Bureau of Ships to exploit application of this new propeller design to ships. The Navy's Bureau of Aeronautics plans to exploit the application of the same principle to hydrofoils for high-performance seaplanes. The National Advisory Committee for Aeronautics is also working on application of the principle to water-based aircraft.

The Bureau of Ships' studies include investigation of modification of existing engines and gearing systems to accommodate super-cavitating propellers, as well as new design studies for these components. These studies may also have far-reaching effects on future ship hull designs in order to permit compatibility with the anticipated greater speeds through the water.

Work on super cavitating flows was begun by Mr. Dulin while working on the staff of the David Taylor Model Basin.

Subsequent important elements of his work were achieved while he was working at the Office of Naval Research in Washington, D.C. Throughout his efforts in connection with this project, the Model Basin has led with sustained material support of his work in the development of a new-type ship propeller.

Tests of a super-cavitating propeller on a hydrofoil boat have indicated its further applicability to marine vessels of all types.

* * * * * * * * * *

This story is a semi-technical piece. Although it is clear enough to be understood, the writer obviously made no attempt to simplify it for the general reading public. The writing is ponderous and formal. Certain words are almost archaic and are seldom used in modern writing.

The lead is typical of all the paragraphs in the story. It consists of only two sentences, but runs more than 70 words. There are ten words with four syllables, two words with five syllables, and a hyphenated word with six syllables.

Phrases such as "hydrodynamics accomplishments" and "application of the phenomenon of supercavitation" are real jaw-breakers and would discourage the average reader from reading the story.

The following story is a news story on the same subject. It is characterized, however, by simplicity and clarity. Technical aspects have been kept to a minimum because the average reader would not have the background to understand it. The material is also more general, but the story still emphasizes the propeller's advantages, disadvantages, possible uses, and implications.

NEW PROPELLER DEVELOPED BY NAVY MAY REVOLUTIONIZE SEA TRAVEL

A new ship propeller developed by the Navy is expected to revolutionize sea travel within a few years. The propeller will enable conventional ships to attain speeds up to 80 miles an hour. Submarines and specially designed craft using hydrofoils may achieve speeds up to 200 miles per hour.

The Navy calls its new discovery the "super-cavitating propeller." It takes advantage of "cavitation"—the formation of a vapor pocket which attaches itself to a propeller at high speeds.

Cavitation formerly was an obstacle that prevented high speeds. As the speed of a propeller increased, the vapor pocket became larger.

In time, the vapor pocket became so large that it would encase the propeller in a vacuum. This would cause the propeller to "run away" as if it were operating out of water.

To keep propellers from running away, the Navy uses reduction gears on ship engines. These gears reduce the revolutions of propellers so as not to form unwanted vapor pockets. The new propeller will make it possible to decrease the size and number of reduction gears. This will not only save the Navy money, but will cut down on weight and provide more space in already crowded engine rooms.

Consisting of a single spiral, the new propeller looks like the screw part of a kitchen food grinder. It is designed to force cavitation bubbles astern—giving the propeller more thrust, rather than encasing it in a vapor pocket. According to Navy experts, the new propeller is the greatest advance in ship propulsion in 30 years. They compare its importance to the development of jet propulsion aircraft.

The Navy is making big plans for the new propeller. It probably will be used first in the hydrofoil boat program, where boats employ a special type of water ski for greater speed. The Navy also indicated that it may experiment in using the propeller for torpedoes, submarines, and submarine chasers. Principles learned in developing the propeller may also be applied to seaplanes and other water-based aircraft.

One disadvantage of the propeller is that it makes more noise underwater than conventional propellers. If used on submarines, it would make them more susceptible to detection. But the greater speeds that could be attained might compensate for the loss of stealth as a tactical maneuver.

The Propeller may also bring about a radical change in the design and construction of ships. Present shapes may not be able to stand the rigors of traveling at such increased speeds.

Credit for the development of the new propeller goes to Marshall P. Dulin, a member of the Office of Naval Research. Dulin first began work on the propeller while he was a staff member of the Navy's David Taylor Model Basin, a research and development facility near Washington, D.C.

* * * * * * * * * * *

The third story (below) is a popular scientific article. It appeared in a trade publication, Business Week, and is a refreshing change from the first two stories. Although the writing is slightly above the level of the average reader, the material is presented simply, clearly, and interestingly.

The article contains more detailed explanations than the first two stories. It also presents a more comprehensive picture of the new development with regard to advantages, disadvantages, possible uses and implications.

FAST NEW SPEEDS FOR THE OCEAN

When a new propeller design developed by the Navy gets into use at sea, underwater and hydrofoil craft will be knifing through the ocean at fantastic speeds of 150 to 200 knots (better than 200 statute miles per hour), and more conventional surface vessels will be skimming along at 60 to 70 knots (68 to 80 miles per hour)—almost double present day surface speeds of 30 to 40 knots.

That, at least, is the speed revolution forecast by Navy experts; the new propeller, they say, will make possible an entirely new range of speeds for surface and underwater craft of all sizes.

Only ships designed for such high speeds, in fact, will be able to make use of the new propeller.

It will also bring a revolution in ship design, for the increased speeds will require new hull designs that can withstand the pressures of traveling at such a rapid pace. The new look in ship design may call for bulges rather than the sleek lines associated with speed in today's ocean craft.

The change could be somewhat on the same principle as produced the "coke bottle" design in aircraft—with an indentation along in the middle like the one in the bottle; this boosted aircraft speed substantially, without any increase in power.

OBSTACLE.—Up to now, low propeller efficiency has been the obstacle that has prevented naval architects from designing superspeed craft. There are seagoing engines available that can produce the power required to push vessels through the water at such advanced speeds. The Navy says the new gas turbines can do that job quite well. These engines turn over at 6,000 to 10,000 rpm.

What prevents them from developing their full power in seagoing practice is the limitation imposed by low propeller efficiency. With the new propellers, the big reduction gears can be eliminated.

WHAT IT DOES.—The new propeller design produced by the Navy's Office of Naval Research goes by the mouth-filling name of "super-cavitating propeller." What it accomplishes can be stated simply: It utilizes to its advantage a condition that acts as a drag on a conventional propeller. How it accomplishes this, however, involves some highly technical points of hydrodynamics.

Cavitation is something that propeller designers have been fighting against for a long time. It arises because, with accelerated propeller speed, the pressure of the water drops below the pressure of vapor, and bubbles—or cavities—form on the propeller blade. As speed increases, the bubbles get bigger.

This continuous forming and breaking of bubbles destroys the "negative pressure," or the pull exerted on the forward edge of the blade—similar to the pull exerted on the top of an airplane's wing by the vacuum formed there.

That leaves only the pushing action of the propeller to move the ship forward. This, of course, reduces the propeller's efficiency.

THE NEW DESIGN.—a single spiral rather than a three-bladed affair—does not attempt to eliminate cavitation. Instead, it is designed to get all of its thrust on the after part of the propeller blade, so that destruction by cavitation of the pull forward does not affect its efficiency.

NEW SHIPS.—The Navy says its new propeller is "unprecedented in the past 30 years of hydrodynamics accomplishments." But it doesn't intend to start slapping the new propeller on all of its existing ships. Although there may be some conversion, generally the Navy expects to use the new propellers only on new ships—designed from scratch to take the new speeds.

One of the first uses will likely come in its hydrofoil boat program. The Navy has been testing hydrofoils—where the boat rides on a water ski arrangement—for some time, and thinks the boats have value for such things as high-speed submarine chasing.

FASTER SUBS.—Another immediate use for the propellers is on submarines.

Nuclear power and new designs have already made it possible to push subs under the water at high speeds. The propeller would increase these speeds—estimated at around 40 knots now.

But there's a limitation, as far as subs are concerned. The new propellers are extremely noisy. So it would only be in special cases—radar picket subs like the new TRITON, for example, or the Polaris-launching submarines—that the new propellers would likely be used.

With the high speeds, stealth would not be as important as moving these vessels quickly to new strategic locations.

It is too early even for the Navy experts to say exactly what changes the new propeller will bring to the fleet. But it has freed architects from what they considered a permanent bottle-neck in designing ships.

* * * * * * * * * * *

The latter two stories fully meet the four purposes of popular scientific writing. They inform the reader of facts he did not know. They interpret the implications of these facts. They explain and simplify complex technology in simple language. They apply the facts in the stories to the life of the reader. Although the facts don't involve the reader personally, they give him a feeling of security. He knows that the new development will improve the Navy, which is preserving the peace he enjoys.

OTHER SCIENTIFIC ARTICLE EXAMPLES

In the foregoing examples the writers were not the contributors of information, but rather the collectors, the organizers, and the translators. The writer of popular scientific articles speaks at the level of the reader, not at the level of the designer. His information sources are the design engineer, previous documentation on similar products, production test reports, the technical library, production drawings and other writers on the subject.

Following is a series of "scientific type" articles describing the Navy's role in oceanography and the expanding activities of Navymen under the sea. They are all examples of the type of material senior Journalists are expected to prepare:

THE DEEP CHALLENGE

Ever since man crawled out of the sea and stood upright he has been trying to find new and better ways to go back to the depths.

As early as 560 B.C. divers were used to cut through boom defenses in the Greek wars. Today, thousands of scientists, adventures, warriors and just plain folks strap SCUBA tanks on their backs and venture out into "inner space."

Of all the various travellers in the oceans, the Navy, traditional master of the sea, is carrying the deep challenge even deeper. This summer great strides will be taken in exploration of the ocean's depths, analysis of the undersea world, and attempts to fathom the mysteries of the "deep challenge."

Sir Edmund Hillery, conqueror of Everest, said he made the climb "because it was there."

This, basically, is the reason why men have ventured into dangerous and unknown worlds since the very first primitive efforts at exploration. However, turning to the subject of the world's oceans and the battle of "inner space," the reason—"because they are there," is far too simple a statement.

Why go down under?

The ocean's depths hold great dangers for the fragile surface dweller. Crushing pressure, eternal darkness, unknown creatures, a virtual nightmare of danger exists. But the oceans hold great treasure as well. Not Spanish doubloons or pieces-of-eight, it is the treasure of scientific knowledge, food for the earth's millions and the key to the defense and security of the United States.

While the United States and Russia are actively involved in the much publicized "space race" they are also carrying on another comparatively little known race—the race for "inner space," the control of the world's oceans from the bottom up.

Our physical, or land, world is a mere string of islands swimming in the nearly 140 million square statute miles of water. It is therefore logical for both military and pure scientific reasons that we seek a total understanding of the ways of the water.

Militarily, the oceans are our first line of defense. With the Russians building and operating a powerful and far-ranging submarine fleet, we need a good knowledge of ocean geography in order to hunt and kill these submarines if the need should ever arise. Since 1952 virtually every naval weapons system has required extensive oceanographic data in its developmental stages. The United States has taken the plunge deeper and deeper into a comprehensive and far reaching oceanographic program.

Homing torpedoes, Polaris missiles, deep-ranging submarines, and ASW forces all depend on extensive knowledge of the depths to successfully complete their mission.

However, defense is only one of the objectives of the U.S. oceanographic program. The economic security of both this nation and its allies depends on the freedom of the seas.

The sea is a road upon which the relationships of nations travel. Export and import of domestic and foreign products depends on travel by sea. For instance, it only costs one-third as much to send a pound of rubber from Singapore to New York by ship as it does to send this same pound from New York to Ohio by ground transportation. The conclusion is obvious. We must have freedom of the seas.

The sea is a virtually untapped storehouse of food. Today, science is working on the key to feeding the world's millions. Extensive seaweed farms produce a daily crop in Japan. Besides the fish harvest, experimentation is going on in ways of using plankton and the millions of organic creatives living in the depths for food.

The ocean is an oil field and a mine as well. Off shore drilling is now an accepted and lucrative industry. Large quantities of zinc, gold, and other metals lie waiting for technology to develop them.

The U.S. oceanographic program is perhaps one of the world's most ambitious. However, we are not alone. Russia has large fleets of oceanographic survey vessels; her fishing fleets are famous for their modern technology and scientific approach to reaping the fish harvest. France too has a continuing deep submergence program.

Over the past few years the U.S. government has spent over-increasing amounts in exploration of the oceans. While expenditures on oceanography were less than $4 billion 10 years ago, they are now well over the $12 billion mark. Presently there are approximately 95 oceanographic vessels roaming and studying the world's oceans. Fifty-seven of these vessels have been constructed since 1960.

So, the two races continue—in opposite directions—but this is the nature of man's curiosity—to move in all the levels of his world and to turn his environment into a tool for progress.

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THE DEEP FLEET

American progress in undersea exploration is being achieved by a relatively small fleet of undersea vehicles.

The United States has 24 undersea vehicles, either operational or under construction, designed for oceanographic work. The Lockheed Corp is currently under contract to build six additional vehicles designed for underwater transfer of personnel between submarines. These vehicles could prove to be very useful in this country's oceanographic program, and a most welcome addition to the pioneering fleet.

The science of oceanography is so new that the majority of its tools are in an early developmental phase. Each vessel was designed for a specific task and each designer projected his own ideas of how to accomplish that task in his vehicle. The main controlling aspect is the design depth of each vessel.

The URVs (Undersea Research Vessels) are classified into three groups. They are deep submergence, mid-depth submersibles and Continental Shelf vehicle (CSV).

The deep submergence class, which is the smallest, includes those vessels capable of descending to depths of 15,000 feet or more. There are presently three of these vehicles and one more on the drawing board. Those available today are Trieste, a bathyscaph capable of reaching 36,000 feet; the bathyscaph Trieste II, capable of descending 20,000 feet; and the submarine Aluminaut, the first aluminum submarine designed for depths of 15,000 feet. A new bathyscaph is being built by the Navy at Mare Island Naval Shipyard.

The mid-depth submersible class includes vessels capable of reaching depths ranging from 2,000 to 6,000 feet. Today's queen of the fleet is Alvin, a vessel which played a prominent part in the recovery of an H-bomb off the coast of Palomares, Spain. Alvin, designed by General Mills and built for the Woods Hole Oceanographic Institute, is capable of attaining depths of 6,000 feet. The tiny submarine has a fiberglass hull. The passenger compartment is a high strength steel sphere contained within the fiberglass hull. Alvin's batteries and electric motors are all exposed to the pressures of the sea.

Two Navy mid-depth vehicles are the Deep Jeep and the TV-1A. Deep Jeep has the distinction of being the first U.S.-designed and U.S.-built deep submergence vessel, and is capable of depths to 2,000 feet. TV-1A is in the 6,000-foot range. Unlike all other deep submergence vehicles, it maintains positive buoyance at all times. As long as the craft is powered, the TV-1A will stay under. If power is removed, she will rise to the surface. A new vehicle, the TV-2, currently under consideration, has two cast glass spheres—one for the crew and one for the instruments. The reason for this strange revolutionary design approach is that glass, unlike steel, increases its strength under pressure.

Another mid-depth vessel under construction is the submarine Dolphin, (AGSS-555) being built by the Portsmouth Naval Shipyard. Dolphin will be used for underwater acoustics and oceanographic research. Still another deep submergence vessel is the NR-1, a nuclear vehicle powered by a pressurized-water reactor system already widely used in submarines.

American industry is quite active in developing research vehicles for the mid-depth range. Lockheed's Deep Quest is under construction and will be ready for testing late this year Deep Quest's working depth of 6,000 feet will allow it to compete with the Westinghouse Deep Star, which, with a designed working depth of 4,000 feet, is currently being tested with the intention of obtaining charter contracts for undersea research. Westinghouse has plans for submersibles capable of 2,000, 12,000, and 20,000 feet depths.

The Electric Boat Division of General Dynamics is preparing for the commissioning of the Star III, which is capable of depths up to 2,000 feet. General Motors Defense Research Laboratory has a deep-ocean work boat (DOWB).

The third major class are the CSV or Continental Shelf vehicles, capable of depths up to about 1,500 feet. This is the type vehicle that will probably become the largest class of the three. A recent international agreement gives each country full rights to resources on the sea bottom adjacent to their shores to a depth of 600 feet. Thus, with an incentive to explore this area more fully and to harvest the mineral and food resources, there will be great commercial interest in vessels capable of operating at continental shelf depths.

Perry Submarine Builders and Ocean Systems, Inc., has entered the CSV market with the Cubmarine, familiar sight to watchers of the "Flipper" television show. The cubmarine was also on the scene off the Spanish coast, where it located sections of the downed B-52 and KC115 aircraft. Present models of Perry vehicles are capable of reaching depths of 300 feet or 600 feet. A new model currently under design will be capable of depths to 1,200 feet. The American Submarine Co. is moving into the market with its one- and two-man models with designed depths of 300 or 600 feet. Lear Seigler Corp. has built an egg-shaped vehicle, the Benthos V capable of operating at Continental Shelf depths.

Two other vehicles deserve mention. One isn't a submersible and the other isn't manned, but they already have proved themselves as worthy additions to the deep fleet. The first is Flip, a strange, unpowered vessel that must be towed to its operating areas. Flip, 355 feet long, is towed in a horizontal attitude. When she arrives on station, pumps begin filling tanks in her stern section and she flips to a vertical attitude, with only about 55 feet out of the water. Flip then becomes an extremely stable instrumented probe extending 300 feet into the depths and has already contributed considerable oceanographic data.

The second vehicle is the unmanned submersible CURV (Controlled Underwater Recovery Vehicle). CURV was designed to recover sunken torpedoes on the Navy's torpedo ranges. Powered electrically, and controlled by cable from the surface, CURV carries lights, a television camera, and a detachable arm capable of grasping an object. In actual operation, CURV locates the article to be recovered with its high resolution sonar, and its television provides visual identification of the object, then the claw on CURV's arm is attached to the object and a recovery buoy attached to the arm is released. The object is raised to the surface by the recovery line. CURV's worth was proved once again when, equipped with a special new claw, it played a crucial role in the recovery of the missing H-bomb off Palomares, Spain.

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EXPLORATION UNLIMITED

"....there is no element of naval strategy or tactics, the success or failure of which is not significantly dependent upon oceanographic knowledge."

—PAUL H. NITZE
Secretary of the Navy

Oceanography is a relatively new discipline; the name dating back only to the 1930s. Oceanographic institutions have existed around the world for quite sometime, and man's knowledge of the sea has grown; but until recently, there were too few people and too little money to produce significant, large-scale breakthroughs.

Since the dawn of history, man has been heavily dependent on the sea for transportation and for food. Yet until about 100 years ago, his activity beneath the surface was limited to how long he could hold his breath. The invention of the hard-hat diving suit allowed man to extend his stay beneath the surface, but he was limited by the air line leading to the surface. Submarines sealed man in a steel cocoon, providing only a means of transport through the sea. The sea was always such an abundant provider that most of man's requirements could be met near the surface, and no more than a superficial knowledge was necessary.

However, after World War II, two developments made it imperative that man learn more about the sea. The first was the advent of nuclear power. With a nuclear-powered and nuclear-armed submarine, man could remain hidden beneath the sea almost indefinitely, and at any moment unleash weapons capable of reaching any spot on the globe. Better

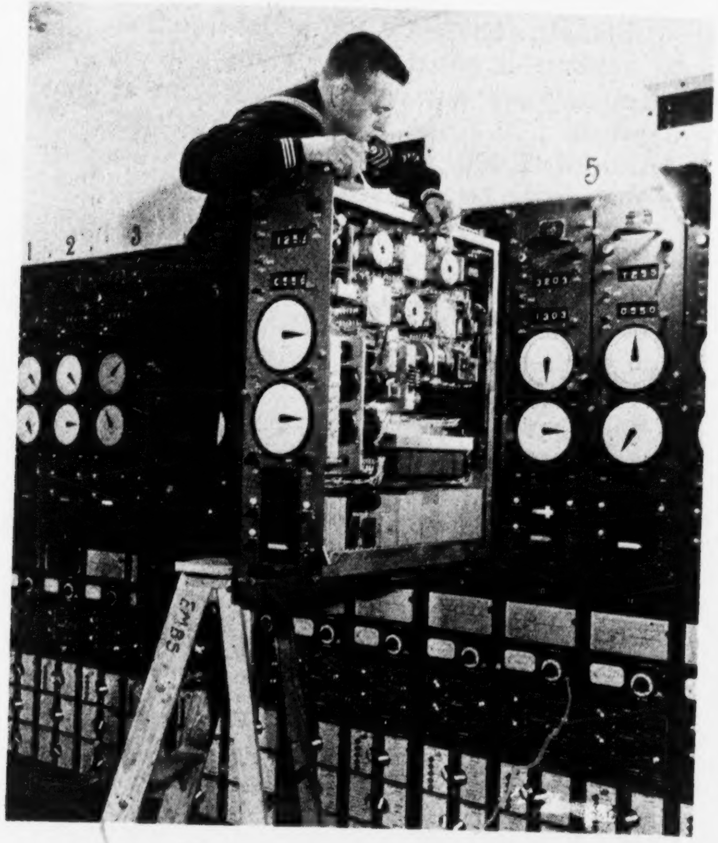

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Figure 8-4.—An Electronic Warfare Simulator a challenging subject to write about.

methods were needed to detect and identify these submarines, and oceanography became the key to these methods.

The second development that made knowledge of the sea vital, was the rapid and almost uncontrolled population growth. It is obvious that soon the land will not be able to support all the people in the world, and new sources of food will have to be developed. The sea can provide the answer, but more efficient means will have to be developed to harvest its crop of food.

Despite the growing interest in oceanography, progress was slow for many years. There was a flurry of activity in 1960 when President Kennedy indicated there would be increasing emphasis on exploring the sea. However, at that time, pressures to advance the space program precluded the application of funds and materials required for a large scale oceanographic program.

A tragedy in 1963—the loss of the THRESHER—sparked the more rapid development of vehicles that would allow undersea exploration and the recovery of materials from the ocean bottom. The recent recovery of an H-bomb off the coast of Spain points out that, while great progress has been made, there is still much that can and will have to be done.

The Navy has long taken the lead in oceanographic development. Also, American industry has become interested in the investment potential in underwater operation. Several major corporations have developed vehicles for undersea research and there are more on the drawing boards.

The growing importance to the Navy of its many undersea projects made it clear that a central organization was needed to better coordinate all the many facets of the program and ensure the exchange of information. A special projects office, reporting directly to the Chief of Naval Material, was formed. Designated the Deep Sea Submergence Project (DSSP), this office controls all research and development projects aimed at increasing the effectiveness of man beneath the surface. New rescue systems for submarines, large object salvage systems, the tools and technology for extended operations by man himself on the continental shelf, and new submersible vehicles capable of searching the ocean floors are all part of the future of the Navy under the sea.

With the growing emphasis on oceanography, progress will continue at an accelerated rate, and many spectacular advances can be expected in the next decade.

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ON THE BOTTOM

The Navy's Man-in-the-Sea Program

The Navy has long had a more than "surface" interest in the oceans of the world. For over 100 years men have locked themselves in pressurized prisons such as bathyscaphs, diving bells, helmets, miniature submarines and the like to peer out through pressure and darkness to learn the mysteries of the ocean's depths. However, it was only recently that sophisticated mobile equipment-devices able to sustain men in the sea independent of surface support and permit them to accomplish useful and meaningful work have been developed.

The Navy's "Man-in-the-Sea" project dates back to research conducted by Captain George F. Bond, MC, USN. Based on Capt. Bond's conviction that the working capabilities of man in self-sustaining environments at great depths could be developed, the Navy entered the battle for inner space.

It was the contention of Capt. Bond and Capt. Jacques-Yves Cousteau of France that man, by using helium and oxygen breathing mixtures, man could break the umbilical cord that tied him to the surface. The idea was that man could live for extended periods under high pressure with no ill effects providing a suitable decompression period was observed. Capt. Bond believed that man's bloodstream would become "saturated" with dissolved gasses and the amount of nitrogen in the blood would remain at a constant level. He tested his theory—first in a decompression tank and then under actual conditions. The break through was made.

Capt. Bond's successes represented a major breakthrough, giving a new importance to oceanography and inspiration to those who had long felt the ocean depths could be conquered. This renewed interest and the prospect of major discoveries brought legislation and funds in 1963 to establish the "Man-in-the-Sea" program and a broad approach to underwater research.

THE BEGINNING

Overall responsibility for the "Man-in-the-Sea" program was assigned to the Office of Naval Research, Undersea Programs, headed by Capt. Charles Momsen, Jr., USN. The research experiments and tests were to be conducted by the Navy's Special Projects Office, Deep Submergence Systems Project (DSSP).

Man-in-the-Sea's immediate goal was to achieve a capability for men to perform salvage and rescue operations at a depth of 600 feet. It was believed that a depth of 1,000 feet, and perhaps even more, could be reached eventually.

From the standpoint of achieving the Navy's immediate goal, Man-in-the-Sea has been successful. This is particularly true of the Sealab series. More important, however, these projects provide the basis upon which deep, seaworthy vehicles with mobility and life-sustaining facilities are now being developed. Furthermore, advanced methods for the efficient extraction of scientific data by aquanauts are now being tested.

MAN-IN-THE-SEA PROJECTS

Genesis I pioneered the effort by simulating actual undersea conditions in a laboratory situation. The Navy's Experimental Diving Unit in Washington, D.C., completed a series of "saturation" dives under the direction of Capt. Bond, to a depth of 400 feet with various decompression calculations and provided physiological information for the project. The first three phases of Genesis I used animal subjects. Then in August 1963, Phase "E" of the project, in which three volunteers lived in a chamber pressurized to a depth of 200 feet for 12 days, provided the proof needed to abandon the simulated laboratory "ocean" and move into the sea itself.

SEALAB I

On July 20, 1964, the Navy lowered a chamber 40 feet long and 10 feet in diameter into the sea near the oceanographic research tower, Argus Island, off Bermuda. This chamber was unique in that it descended to a depth of 193 feet and remained there for 11 days with four Navy aquanauts as its occupants.

Thus, SEALAB I eliminated the time-wasting, dangerous daily decompression returns to the surface that had heretofore

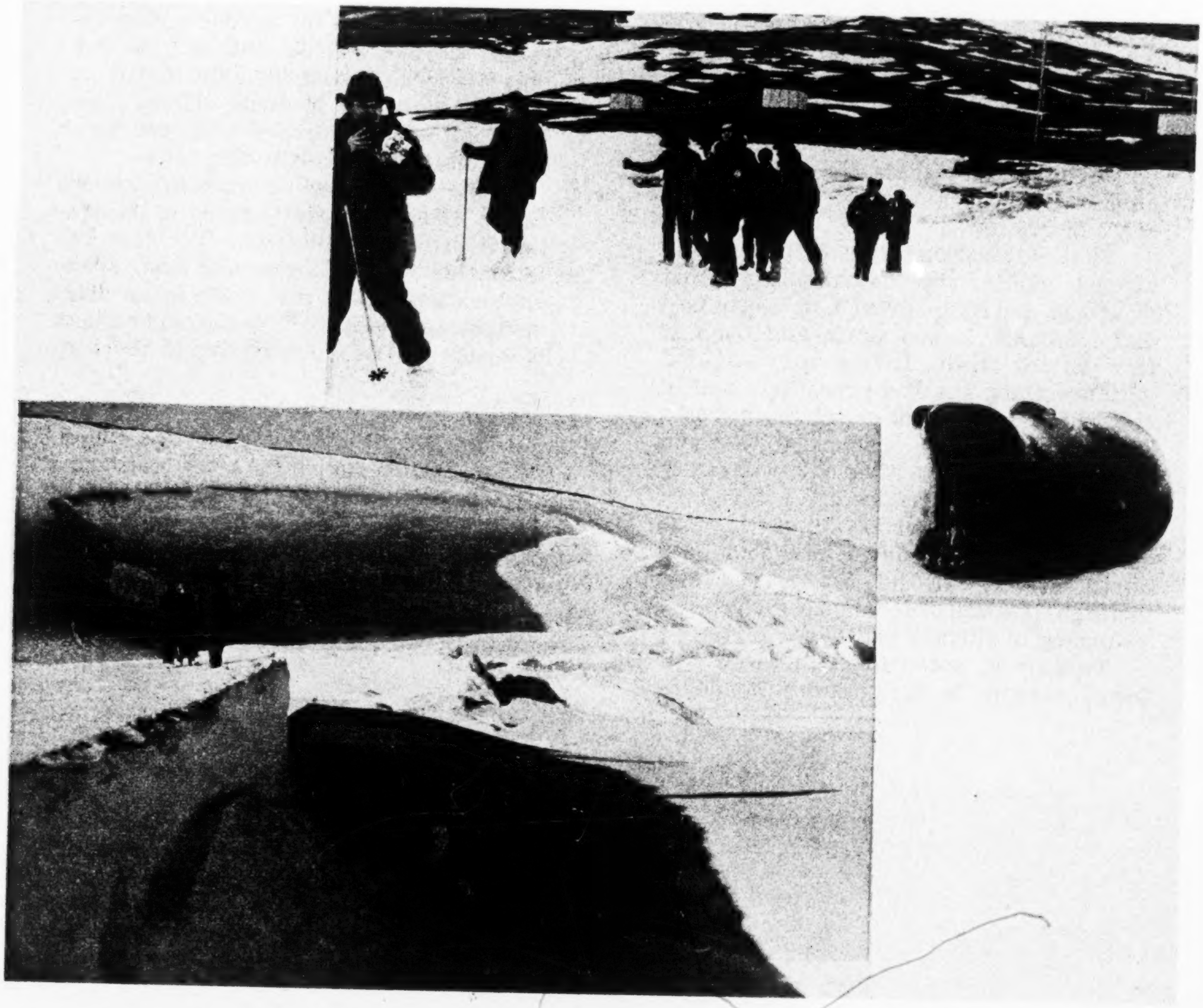

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Figure 8-5.—Navy Journalists work with civilian news media representatives and Navy Photographers in reporting the Navy's participation in our Antarctic Research Program.

plagued undersea explorers. Sealab I became the first pressurized habitable shelter capable of sustaining human life at depths of over 100 feet.

SEALAB II

With the success of Sealab I, the knowledge gained was applied to the development of Sealab II. Sealab II was designed exclusively to extend the duration and depth previously reached. Here, however, the emphasis was on the "man" aspect. The concept that man could not only live under the sea for extended periods, but also accomplish useful work was firmly proved.

The Sealab II experiment was conducted in the fall of 1965 under the direction of Capt. Lewis B. Melson, USN, project director. It gained national recognition principally through the active participation of Commander M. Scott Carpenter, USN, an astronaut on loan from the National Aeronautics and Space Administration (NASA). Sealab II employed 28 men working in teams of 10 men each both inside and outside the 57-foot long chamber over a period of 45 days at a depth of 205 feet.

The "saturation" dive technique advanced earlier by captains Bond and Cousteau partially proved by Genesis I and SEALAB I, was again employed at this greater depth. Divers were supplied with breathing gas at a pressure equal to that of the surrounding ocean water, which caused their body tissues to become saturated with gas after approximately 25 hours. As long as the diver remained at a pressure level no lower than the saturation pressure level, he experienced no ill effects. He did, however, have to undergo 31 hours of decompression before returning to surface pressure.

Porpoises, noted for their ability to locate targets in dark waters by means of a natural sonar system, also played a part in the Sealab II experiment. Tuffy, a porpoise trained for rescue and courier tasks, worked with the divers. The porpoise responded without fail to the divers' commands though he could not see them. His faultless performance earned him a place on the Man-in-the-Sea team.

The fact that astronaut/aquanaut Cmdr. Carpenter participated in the Sealab II project emphasizes the close relationship between outer and inner space exploration. Man can exist in an alien environment whether it be the cold vacuum of space or the cold depths of the sea.

SEALAB III

The Navy's third step in the three-phase Sealab series is being conducted at the present time off San Clemente Island, Calif. This project, which was started in February 1969, is a long-range test of environmental conditions and evaluation of deep submergence/ocean engineering vehicles, equipment and techniques.

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CHAPTER 9

THE PICTURE STORY AND NEWSFILM PHOTOGRAPHY

Chapters 17, 18, 19 and 20 of Journalist 3 & 2 covered the basics of photography, discussed the features and operation of three still cameras used in Navy news photography, introduced you to photojournalism, and outlined some of the fundamental requirements for good news pictures. In short, you were taught HOW a good picture is made, and WHAT makes a good news photograph.

The purpose of this chapter is to develop the subject of photojournalism more thoroughly. You will study the methods and techniques used to produce still picture stories (sometimes referred to as a photo feature or photo essay), the fundamentals of motion picture news photography, and the Bell & Howell 16mm silent motion picture camera.

DEVELOPING THE STILL PICTURE STORY

A picture story is a planned and organized sequence of photos, with text, presenting an account of an interesting and significant event, personality, idea, or an aspect of contemporary life. The photos and test supplement each other.

PICTURE STORY CATEGORIES

Picture stories generally fall into two categories characterized by the placement of the emphasis. One type places the emphasis on words to become an ILLUSTRATED TEXT. This form of photographic narration is the use of the picture story within a text story to call attention to the article and to make it visually attractive to the reader. The pictures are the eye-catchers and relieve the monotony of the text. The text is the important aspect. See figure 9-1.

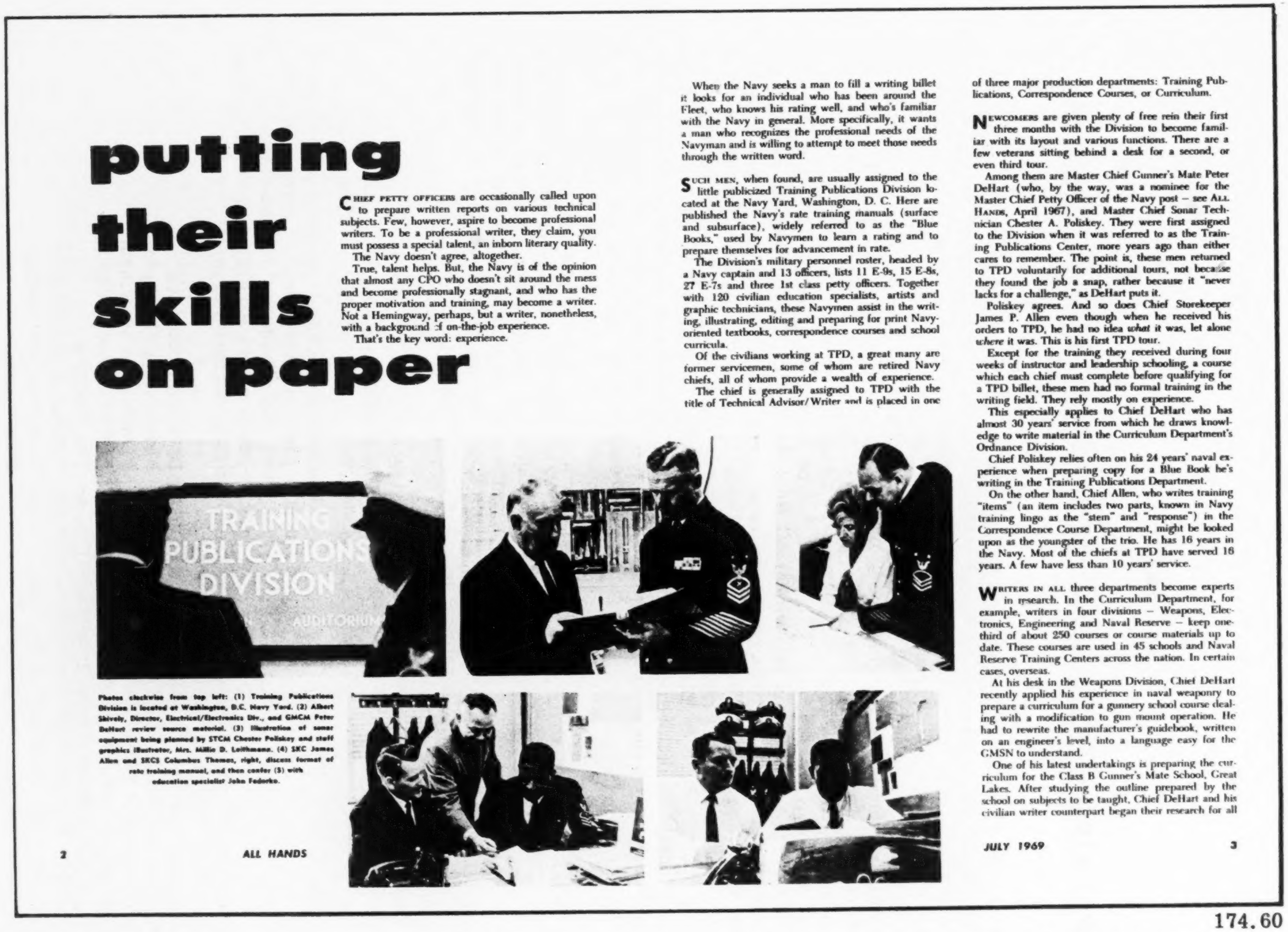
The other category places the emphasis on the pictures. This category is again broken down into two types. The first is called the PURE PICTURE STORY. It requires no text except a brief headline and a few words with each photograph, or perhaps a general text block. The pictures carry the continuity of the story. See figure 9-2.

The second type, which is called the PICTURE-TEXT COMBINATION, is midway between pure words and pure pictures. It constitutes the modern picture magazine's most important contribution to the art of communication. Here, the storytelling is done by related pictures, arranged in some form of continuity. The text in such an article is important, but subordinate to the pictures, and much of it is presented in the form of related captions. Captions and text help the pictures tell their story and blend with them into an integrated narrative containing as many facts as space permits. Picture-text combinations are the method best suited for telling the Navy story in pictures. See figure 9-3.

STAGES OF DEVELOPMENT

Pictures stories don't appear in print by accident. They are the result of careful planning, research, and execution. The development of a picture story can be separated into the following eight clearly defined stages:

- Developing the idea
- Researching the topic
- Planning the treatment
- Preparing the script
- The shooting
- Producing the product
- Releasing the package
- Following up



putting their skills on paper

CHIEF PETTY OFFICERS are occasionally called upon to prepare written reports on various technical subjects. Few, however, aspire to become professional writers. To be a professional writer, they claim, you must possess a special talent, an inborn literary quality.

The Navy doesn't agree, altogether.

True, talent helps. But, the Navy is of the opinion that almost any CPO who doesn't sit around the mess and become professionally stagnant, and who has the proper motivation and training, may become a writer. Not a Hemingway, perhaps, but a writer, nonetheless, with a background of on-the-job experience.

That's the key word: experience.

When the Navy seeks a man to fill a writing billet it looks for an individual who has been around the Fleet, who knows his rating well, and who's familiar with the Navy in general. More specifically, it wants a man who recognizes the professional needs of the Navyman and is willing to attempt to meet those needs through the written word.

SUCH MEN, when found, are usually assigned to the little publicized Training Publications Division located at the Navy Yard, Washington, D. C. Here are published the Navy's rate training manuals (surface and subsurface), widely referred to as the "Blue Books," used by Navymen to learn a rating and to prepare themselves for advancement in rate.

The Division's military personnel roster, headed by a Navy captain and 13 officers, lists 11 E-9s, 15 E-8s, 27 E-7s and three 1st class petty officers. Together with 120 civilian education specialists, artists and graphic technicians, these Navymen assist in the writing, illustrating, editing and preparing for print Navy-oriented textbooks, correspondence courses and school curricula.

Of the civilians working at TPD, a great many are former servicemen, some of whom are retired Navy chiefs, all of whom provide a wealth of experience.

The chief is generally assigned to TPD with the title of Technical Advisor/Writer and is placed in one of three major production departments: Training Publications, Correspondence Courses, or Curriculum.

NEWCOMERS are given plenty of free rein their first three months with the Division to become familiar with its layout and various functions. There are a few veterans sitting behind a desk for a second, or even third tour.

Among them are Master Chief Gunner's Mate Peter DeHart (who, by the way, was a nominee for the Master Chief Petty Officer of the Navy post – see ALL HANDS, April 1967), and Master Chief Sonar Technician Chester A. Poliskey. They were first assigned to the Division when it was referred to as the Training Publications Center, more years ago than either cares to remember. The point is, these men returned to TPD voluntarily for additional tours, not because they found the job a snap, rather because it "never lacks for a challenge," as DeHart puts it.

Poliskey agrees. And so does Chief Storekeeper James P. Allen even though when he received his orders to TPD, he had no idea *what* it was, let alone *where* it was. This is his first TPD tour.

Except for the training they received during four weeks of instructor and leadership schooling, a course which each chief must complete before qualifying for a TPD billet, these men had no formal training in the writing field. They rely mostly on experience.

This especially applies to Chief DeHart who has almost 30 years' service from which he draws knowledge to write material in the Curriculum Department's Ordnance Division.

Chief Poliskey relies often on his 24 years' naval experience when preparing copy for a Blue Book he's writing in the Training Publications Department.

On the other hand, Chief Allen, who writes training "items" (an item includes two parts, known in Navy training lingo as the "stem" and "response") in the Correspondence Course Department, might be looked upon as the youngster of the trio. He has 16 years in the Navy. Most of the chiefs at TPD have served 16 years. A few have less than 10 years' service.

WRITERS IN ALL three departments become experts in research. In the Curriculum Department, for example, writers in four divisions – Weapons, Electronics, Engineering and Naval Reserve – keep one-third of about 250 courses or course materials up to date. These courses are used in 45 schools and Naval Reserve Training Centers across the nation. In certain cases, overseas.

At his desk in the Weapons Division, Chief DeHart recently applied his experience in naval weaponry to prepare a curriculum for a gunnery school course dealing with a modification to gun mount operation. He had to rewrite the manufacturer's guidebook, written on an engineer's level, into a language easy for the GMSN to understand.

One of his latest undertakings is preparing the curriculum for the Class B Gunner's Mate School, Great Lakes. After studying the outline prepared by the school on subjects to be taught, Chief DeHart and his civilian writer counterpart began their research for all

Photos clockwise from top left: (1) Training Publications Division is located at Washington, D.C. Navy Yard. (2) Albert Shively, Director, Electrical/Electronics Div., and GMCM Peter DeHart review source material. (3) Illustration of sonar equipment being planned by STCM Chester Poliskey and staff graphics illustrator, Mrs. Millie D. Leithmann. (4) SKC James Allen and SKCS Columbus Thomas, right, discuss format of rate training manual, and then confer (5) with education specialist John Fedorko.

2 ALL HANDS

JULY 1969 3

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Figure 9-1.—This two-page spread shows an example of arranging illustrations and still emphasizing the text.

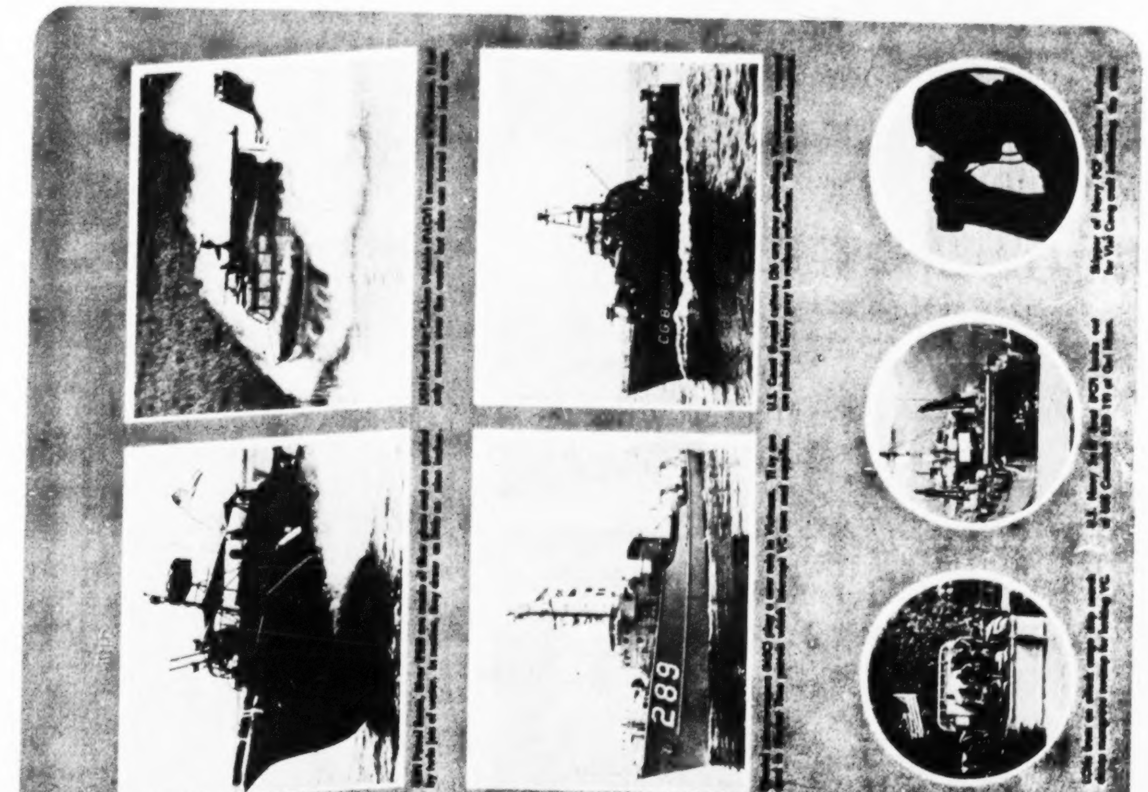
MALL CRAFT: Big Job in Vietnam
32
289
CG 8

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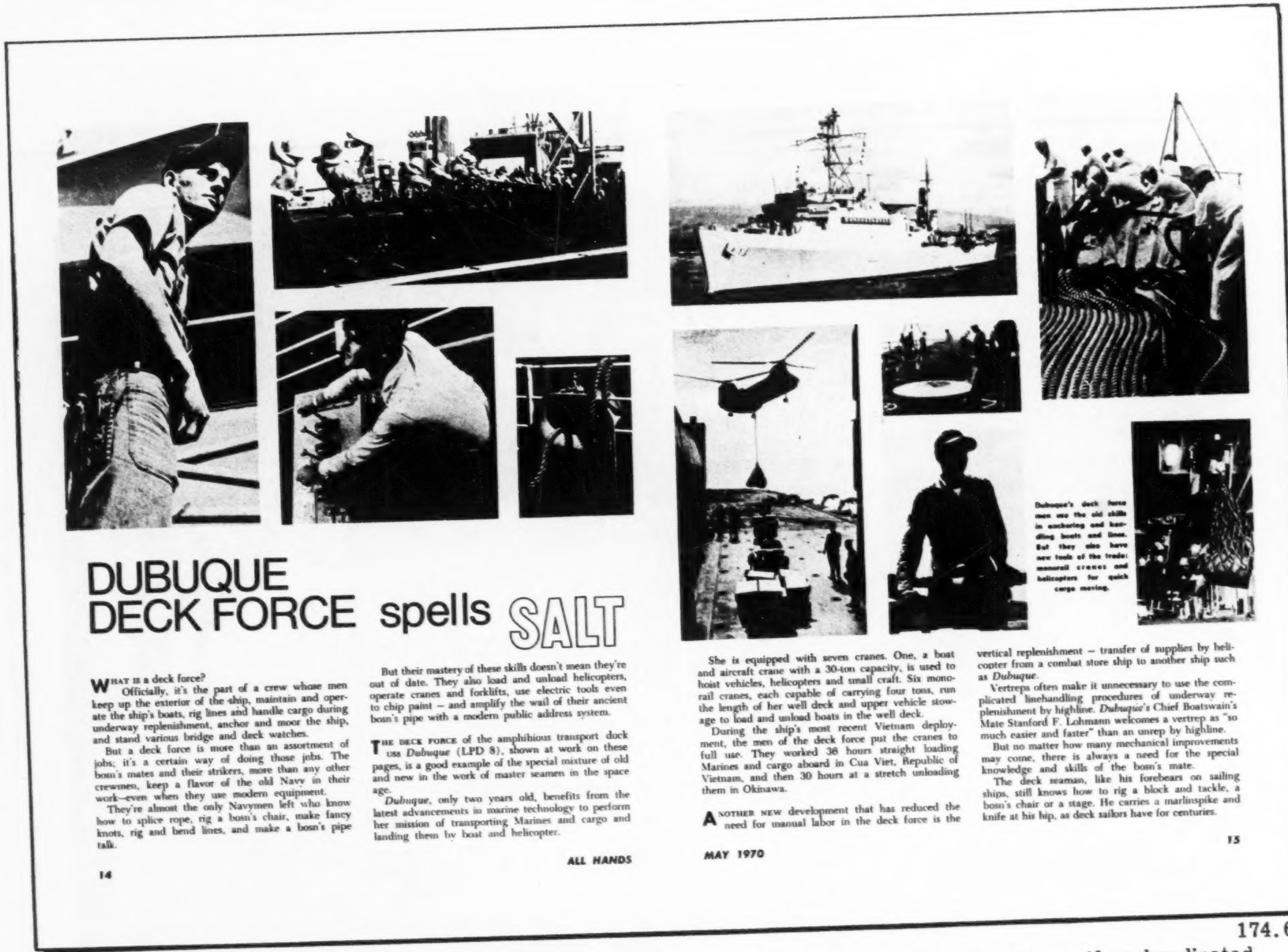
Figure 9-2. —A pure picture story.



DUBUQUE DECK FORCE spells SALT

WHAT IS a deck force?

Officially, it's the part of a crew whose men keep up the exterior of the ship, maintain and operate the ship's boats, rig lines and handle cargo during underway replenishment, anchor and moor the ship, and stand various bridge and deck watches.

But a deck force is more than an assortment of jobs; it's a certain way of doing those jobs. The bosn's mates and their strikers, more than any other crewmen, keep a flavor of the old Navy in their work—even when they use modern equipment.

They're almost the only Navymen left who know how to splice rope, rig a bosn's chair, make fancy knots, rig and bend lines, and make a bosn's pipe talk.

But their mastery of these skills doesn't mean they're out of date. They also load and unload helicopters, operate cranes and forklifts, use electric tools even to chip paint – and amplify the wail of their ancient bosn's pipe with a modern public address system.

THE DECK FORCE of the amphibious transport dock USS *Dubuque* (LPD 8), shown at work on these pages, is a good example of the special mixture of old and new in the work of master seamen in the space age.

Dubuque, only two years old, benefits from the latest advancements in marine technology to perform her mission of transporting Marines and cargo and landing them by boat and helicopter.

14

ALL HANDS

Dubuque's deck force men use the old skills in anchoring and handling boats and lines. But they also have new tools of the trade: monorail cranes and helicopters for quick cargo moving.

She is equipped with seven cranes. One, a boat and aircraft crane with a 30-ton capacity, is used to hoist vehicles, helicopters and small craft. Six monorail cranes, each capable of carrying four tons, run the length of her well deck and upper vehicle stowage to load and unload boats in the well deck.

During the ship's most recent Vietnam deployment, the men of the deck force put the cranes to full use. They worked 38 hours straight loading Marines and cargo aboard in Cua Viet, Republic of Vietnam, and then 30 hours at a stretch unloading them in Okinawa.

ANOTHER NEW development that has reduced the need for manual labor in the deck force is the vertical replenishment – transfer of supplies by helicopter from a combat store ship to another ship such as *Dubuque*.

Vertreps often make it unnecessary to use the complicated linehandling procedures of underway replenishment by highline. *Dubuque's* Chief Boatswain's Mate Stanford F. Lohmann welcomes a vertrep as "so much easier and faster" than an unrep by highline.

But no matter how many mechanical improvements may come, there is always a need for the special knowledge and skills of the bosn's mate.

The deck seaman, like his forebears on sailing ships, still knows how to rig a block and tackle, a bosn's chair or a stage. He carries a marlinspike and knife at his hip, as deck sailors have for centuries.

MAY 1970

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Figure 9-3.—A two-page spread illustrating one way to lay out related pictures with the text greatly subordinated.

Developing The Idea

Every picture story starts with an idea. This idea forms the foundation upon which the picture story is built. If the idea is good and you support it with competent photography, you have a good chance of developing a professional photo feature. If the idea is poor, however, no amount of photographic skill or technical perfection will make it better. A picture story can never be better than the idea on which it is based.

Ideas for photo stories on Navy topics are limitless. As a Navyman, you are surrounded by a fantastic wealth of material. All you have to do is look about you. As a senior JO, you should think of the Navy in terms of useful ideas—story ideas, picture ideas, and picture story ideas.

If you are preparing your photo feature for a particular publication, select some back issues and analyze the features. As you read them, ask yourself, "have I ever experienced a story of this type? Does my story have enough significance and appeal?" By examining features already published, you will become alert to story situations preferred by the editor. This approach also teaches you to look creatively at your environment with a photo feature in mind. If you concentrate on your personal experiences, you will be able to present your story with confidence.

The length of a photo feature is determined by you. You may want to include many pictures or only a few, but the number of pictures and the length of the copy should be such that the story is told as briefly as possible, yet completely.

Researching The Topic

After you have developed an idea for a photo feature, you are ready to research your subject. Before you start the actual planning and shooting, you need to learn as much as you can about the place, situation, object and/or person involved in the story. The more complicated your story, the more research you will have to do. Without good research, your story may be superficial and even inaccurate.

The amount of time you will require for this preliminary stage will depend, of course, on whether you already know something about the subject and have only to fill in on particulars, or you know nothing at all about it and have to start from scratch. In any event, research is vital to proper preparation of the material. Knowing the facts behind what you see will make it possible for you to put emphasis in the right place, to subordinate minor aspects which, by their insistence for attention, may appear to be more important than they really are to the story.

Research takes many forms. It may mean reading—books, magazines, newspaper clippings, or historical documents—talking to, or corresponding with people who have the information you need.

Planning The Treatment

The "treatment" is the arrangement of the facts you have collected and the type of pictures you will need to adequately convey the theme or purpose you have in mind. Here you plan your pictorial coverage and decide which elements of your story should be presented verbally and which should be presented visually.

Planning the treatment is the most important phase in developing a picture story, yet it is the one phase most commonly neglected by the inexperienced JO. The usual method for an untrained JO planning to cover a picture story is to grab a camera, load it with fresh film, set up and expose his film at the scene, then hope he has taken a varied number of angles and poses which best illustrate his subject. This "hit-or-miss" approach to picture stories is the main reason why so many of them are rejected by newspaper and magazine editors. Planning is just as important in developing a picture story as it is in preparing for any other public affairs activity.

Because every picture story is different, it will not be possible to follow the same plans for each assignment. There are, however, certain planning criteria by which all picture story ideas must be judged:

INTEREST.—The first is an interest that transcends spot news, like picture stories that do not depend on a current news peg. One reason for this is that most picture articles require considerable planning and their preparation is a time-consuming process.

IMPACT.—The second essential criterion is picture impact, that "something" which appeals to the eye, catches attention, and holds it.

NARROW SCOPE.—Thirdly we have narrow scope. Nothing so handicaps the successful execution of a picture story as planning. A single picture story on a small command would be possible, but difficult; on one area of the command, it would be less difficult; on a particular unit, comparatively simple; on one man in a unit, easy.

FOCUSING ON PEOPLE.—This brings us to the fourth criterion, the desirability of focusing on people. Whatever the story, chances are it can be made more interesting if it is told in terms of people doing things. It is possible, of course, to focus on an inanimate object, such as a small craft. But any readership test ever made will demonstrate that the story will have more readers, and more interested readers, if there are people in the story.

UNIVERSAL APPEAL.—The final criterion is universality. For commercial newspapers and magazines, it is absolutely necessary that picture stories be based on ideas which reflect the experiences and feeling of large groups of people. The JO who has ideas which fascinate HIM but would not appeal to the readers of a magazine or newspaper would do well not to produce them as stories. (However, there are special interest media, such as "Popular Science" magazine, which have special requirements of limited scope.)

Preparing The Script

One of the essential steps in developing a good picture story is to prepare a detailed shooting script. Start by carefully reading all the information you have collected on a particular subject, then note those points which can be illustrated or interpreted with the camera. The script should contain a comprehensive listing of every picture to be taken, including camera angles, poses, distances, points of focus, accessories to be used, and similar helpful information. It is not necessary to list the pictures in the sequence in which they are to be used in the layout, only in the sequence in which they may conveniently be photographed.

Some scripts are verbal descriptions of the pictures you want. Other scripts are prepared in storyboard form. In the storyboard organization each picture is sketched on a separate index card to indicate its contents, angle of view, and emphasis. Each card should explain pertinent data, such as time of day, location, people involved, and props required.

Other scripts even include plans for a general layout in order to assist the photographer in planning his shots for placement on right-hand or left-hand pages. (Knowing whether a shot will be reproduced large or small helps the photographer decide how much detail he should include.)

Don't regard the script as a formidable piece of writing. It is meant to be a kind of blueprint for taking the guesswork out of picture-taking. Even though you may take some of your pictures "off the cuff," your photo feature requires intelligent planning. Some photographers say that a visual plan is restrictive. This is not true if you properly prepare and use a visual plan. Such a plan is not intended to limit your shooting. Rather, it indicates which pictures you MUST include to present a complete story and to achieve proper emphasis.

Opportunities for additional pictures may present themselves on location. You should, of course, shoot these pictures in addition to those called for in the script. But be sure to handle them in a style that is consistent with the rest of the pictures. There is always the possibility that unexpected events will provide highlights and human interest elements for your story.

As you can see, a shooting script not only tells you when and where to take the pictures, but also how to do it. It enables you to embark on a picture taking assignment with the full confidence that you know what has to be done and that you have the right photographic equipment to do it. The time in preparing the script will be compensated by the time and possible confusion you will save at the scene when the pictures are taken.

The Shooting

The fundamental elements of good photojournalism—composition, action, and timing—are discussed in Chapter 20 of Journalist 3 & 2. It would be helpful to review this chapter before embarking on your story assignment. If you are a competent photographer, the actual shooting of the sequences in your picture story should cause no unusual problems. The only decision you will have to make on the scene will involve exposure calculations and camera operation (both of which are discussed in chapters 17, 18, and 19 of JO 3&2).

One problem worth mentioning, however, is that it will not always be easy to capture those abstract qualities in a picture that you may have envisioned when the shooting script was prepared. Visual interpretation of an abstract idea with film is difficult, if not impossible, to achieve at times. Emotions and moods may be recorded on film only through skill, perseverance, and complete cooperation between the subject and the photographer. Sometimes the emotion or mood may linger only a fraction of a moment. You must be prepared to trip your shutter at the precise moment the action takes place.

Although there are no exact methods or techniques to use in executing your shooting script, there are a few general points to keep in mind:

Visit the location in advance and investigate picture taking possiblities, photographic limitations, and other factors which will have a bearing on shooting the story.

- Make the necessary appointments and arrangements for shooting the job. Set up a shooting schedule and notify all persons involved.
- Check and double-check the photographic equipment to be used. Make sure that the camera operates properly and that you have all necessary accesories to do a competent job. This includes a tripod, extension flash units, filters, exposure meter, different lenses, and so forth.
- Concentrate on just one person or object in the scene.
- Have the person do things he would normally do in a place where the action would ordinarily occur.
- Strive for close-ups. Don't be afraid to move in on the subject. Moving in close to the subject will emphasize the main action and eliminate unnecessary surrounding areas. It is better to fill the entire negative area with a close-up view instead of planning to use the enlarger to bring it out.

Producing The Product

The darkroom techniques of producing good prints suitable for reproduction in newspapers and magazines are also discussed in *Journalist 3 & 2.*

In general, prints intended for release should be 8 x 10, single-weight glossy. Widescale adoption of the Scanagraver system, however, has led many publications to prefer 5 x 7 prints. When used horizontally, a 5 x 7 makes a three-column cut. Used vertically, it makes a two-column cut. (The Fairchild Scan-A-Graver reproduces 1:1 ratio only.)

Prints should have normal contrast and tend a little towards the light or grey side (full range of tones for offset printing). Important halftones in the picture must be clearly separated so they will not blend in with each other or become lost altogether in reproduction.

Determining exact media requirements, however, is an entirely different matter. It is your responsibility to determine what these requirements are, preferably in the planning stage of your picture story. Some of the facts that should be taken into consideration are the size, number, and quality of prints required, distribution potential, media deadlines, production facilities of the photo lab, and the approach to be used in the illustrations, the text, and the captions. Whenever possible, picture stories, like magazine articles, should be slanted towards the particular needs of individual publications.

Releasing The Package

Procedures for releasing pictorial matter, both still and motion picture, are outlined in the *Public Affairs Manual* as well as the *Manual of Naval Photography.* It would be wise to review this information whenever you have something noteworthy to release in the way of pictures, especially material which may have national interest or significance, or which will involve security clearance.

Following Up

The follow up will tell you whether your picture story was a success or a failure. When an editor accepts your picture story for publication, it's his way of telling you that you did a professionally competent job.

You can learn a lot from the way your picture story is presented in print. Which pictures were used? Which ones weren't? How were they cropped? Was any one picture enlarged more than the others? Which picture was used to serve as the focal point for the layout? What information was excluded or included in the captions? Was the story (text) rewritten to give it a different slant? How many different publications used the spread? The answers to these questions will give you many valuable tips on how to improve your next picture story.

ESTABLISHING CONTINUITY

Picture story continuity is that "something" which makes the story hang together, which makes a cohesive, continuous whole of the words and pictures. Analysis of successful picture stories to learn what holds them together reveals six commonly used types of continuities:

- Simple Chronology
- Narrative Chronology
- Repeated Identity
- How-To
- Parallel or Contrast
- Development of a Theme

Simple Chronology

A simple chronology format is used when you have a group of pictures on the same subject that do not naturally fall into one of the other types of order. In other words, the pictures have no starting point and no conclusion. A family photo album is a good example of the use of this type of continuity. The pictures themselves are generally unrelated, but they are held together by their common subject matter.

For example, suppose you were preparing a picture story of the journalist training offered at DINFOS. Individual pictures in the story might show:

- Two students conducting a tape recorded interview in the radio studio.
- A student setting Fototype headlines for the front page of his photo offset paper.
- An instructor pointing out the parts of a camera to a small group of students gathered around him.
- A student, with pencil and paper in hand, interviewing a foreign officer.
- A general classroom scene showing an instructor using the blackboard with students in their seats.
- A student struggling under the weight of an armful of books issued to him the first day for use during the 10-week course of instruction.
- A group of students viewing the rotary presses during a field trip to a local newspaper.

Each photo in this picture story will feature a different pose, a different scene, and different students, but the common denominator of all the photos would be JO training. The photos would have no starting point or conclusion, but continuity would be established by the fact that they deal with the same general subject matter.

Narrative Chronology

Unlike the simple chronology, the narrative chronology is presented with a definite time sequence in mind. It has a definite beginning, suspense, and a dramatic conclusion. Each picture is closely related to the one which follows, and cannot be taken out of sequence. The last picture serves as the climax, which should be startling or unusual.

In the narrative chronology there is usually a lead or key picture that combines as many elements of the basic ideas as can be used in one dramatic, story-telling, well-composed photograph. The key picture should be able to stand by itself, given a half-page or a full-page layout.

An example of a picture story using a narrative chronology might begin with a scene showing a plane returning to its carrier with a bomb hanging precariously from its bomb rack. As the plane lands, the bomb breaks loose, then skitters across the flight deck toward some parked aircraft. As the bomb comes to a stop, two ordnancemen quickly grab it and throw it over the side. The final picture shows the bomb exploding in the water, spraying sea water as high as the flight deck and in the direction of the ordnancemen, who are shielding their faces with their arms.

Repeated Identity

This is possibly the most important of the continuity types, and usually the most frequently used in publications today. In its basic form, it involves the repeated use of the same person (repeated identity) in every scene in the picture story. For example, if you wanted to develop a picture story on Navy recruit training, the easiest way of doing it would be to select a typical recruit and follow him through a day of training from reveille to taps. The same recruit would be in every picture, but every picture would show a different scene and different action.

Not only persons, but objects, scenes, moods, and situations may be used successfully in repeated identity chronologies. The basic technique is the same as when a person is used in picture after picture. More ingenuity, however, is necessary to make the presentation interesting and effective.

How-To

The how-to continuity employes a time sequence of pictures showing step-by-step procedures for doing something. It is used to show how to make everything from an eye splice in a piece of line to building your own boat. This type of continuity is extremely popular in today's newspapers and magazines. It is commonly used in how-to articles dealing with carpentry, hobbies, homemaking, cooking, building, sewing and sports such as bowling and golf.

Parallel or Contrast

The parallel or contrast continuity usually employs the "do and don't," "right and wrong," or "before and after" approach in its presentation of pictures in the story. It is frequently used to present two divergent points of view or to emphasize one side of a situation over another. The "do and don't" approach, for example, might be employed in a picture story on safety. The "right and wrong" techniques can be used effectively in a feature on military courtesy. The "before and after" approach, of course, is most commonly used in picture stories dealing with progress.

Development of a Theme

Most picture stories have a theme—that is, they present an argument or idea with pictures that are logically related to each other. Whenever possible, picture stories should feature a theme that directly or indirectly reflects or supports one or more of the Navy's public affairs missions and objectives. For example, if you decided to prepare a picture story on the Navy Relief Society for use in your command newspaper, all the pictures might support the theme of "the Navy takes care of its own." Each picture might show a phase of Navy Relief activity that emphasizes the work performed by the Society to help the Navy man and his family.

CONTINUITIES OVERLAP

Obviously, there is overlapping among the continuities. Two or more of the six types frequently used can be found in the same picture story. In fact, most successful picture stories result from combinations of several continuities. It must be emphasized that picture stories are seldom restricted to any one form. A picture story on recruit training, for example, may employ a picture-text format using narrative and repeated identity with a theme. As a senior JO, you should study the picture stories used in newspapers and magazines so that you may be able to determine the best format and technique to use in any situation when an idea for a picture story on a Navy subject presents itself.

RECOMMENDED REFERENCES

For further and advanced study on the development of professional picture stories, read the following:

- Words and Pictures by Wilson Hicks
- Photojournalism by Athur Rothstein
- Total Picture Control by Andreas Feininger

NEWSFILM PHOTOGRAPHY

During the past decade television has revolutionized the news-dissemination industry and is now firmly established as the primary source of information for the majority of Americans. There is ample reason to believe the impact of television will increase. For instance, development of a home video tape recorder will allow average citizens to preserve programs that are of particular interest. Also, highly compact lightweight cameras will greatly increase the mobility of the television cameraman, so that he will be able to move almost as freely as today's newspaper photographers with their mini-cameras.

Most Navy public affairs staffs can look for increased involvement with the television industry. The new mobility of television crews, combined with the industry's increased editorial aggressiveness, will mean that when a news story breaks, live television coverage may become probable at commands where any TV coverage at all was once very unlikely.

Although his job may be more complex, the JO will have better tools with which to work. New equipment will increase the feasibility of PA staffs producing videotaped features and news releases for TV.

Newsfilm (formerly newsreel) photography has evolved from the weekly news summary, to be viewed by a small percentage of the public at their local theaters, to coverage that is only a few hours old brought directly into the living room of the majority of American homes.

It is important that senior Journalists recognize the challenge of the time, and not let motion pictures—as frequently used by television—become a neglected medium through lack of familiarity with the techniques. Motion pictures are not just another way to communicate. They have a certain magic that adds a great deal to the explanation or coverage of a news event.

It is not our purpose here to make you a motion picture cameraman in the technical sense of the word. Nothing in the Quals Manual implies this. We have professional cameramen (PHs) in the Navy Public affairs system to operate our motion picture cameras and process their product. However, you need a good working knowledge of the subject, because, as a senior JO, you must know how to coordinate motion picture news coverage of major events. You are also required to prepare shooting scripts for motion picture coverage of news as well as be familiar with the fundamentals of scripting film for TV use. In other words, our purpose is to prepare you to work with a Navy Photographer as a team in the production of newsfilm for TV use. The PH provides the technical expertise in obtaining and processing good newsfilm. You take care of other particulars such as preparing the shooting script, recording the facts at the scene of the news event, assisting photo lab personnel in the editing of the processed film, preparing a narration or script for the edited product, and making sure it meets the TV station's deadline.

HISTORY OF DEVELOPMENT

Motion pictures, as we know them today, are relatively new. History reveals that the illusion of motion goes back to the days of Pharoah, some 3,000 years ago, when he had statues placed between massive columns. These statues, as they progressed from the first to the last, were carved so that one arm was progressively raised from the side, up to a full salute, and then back down to the side position. Pharoah, riding past, was able to see an illusion of motion what appeared to be the statue's salute to him. The number of statues used is not known today, but some of the columns still stand.

Few people realize that as far back as 1833, men were striving to create something mechanical that would tell a story of projection of images and have it in moving form. At this time, W.G. Horner invented the zoestrope or what he called the "Wheel of Life." This gave the first illusion of motion from drawings. The device was a revolving drum with slots along its outer edge. Drawings were designed to shown the different phases of the subject's action and were placed inside the drum opposite the slots. By rotating the drum and viewing through these slots, the drawings merged into an illusion of motion.

In 1878, Edward J. Muybridge was credited with the first analysis of motion, photographically. Muybridge set up 24 wet plate cameras along a racetrack with strings attached and stretched across the track. A horse running down the track, breaking each string, produced 24 consecutive photographs. The results were then shown on an improved model of the zoestrope.

George Eastman, the founder of the Eastman Kodak Company, and the Reverend H. Goodwin, each working independently, conceived the idea of a light sensitive emulsion on a thin flexible transparent celluloid. This was the first "ribbon of film." This event took place in 1888, and one year later Eastman began to manufacture rollfilm for Eastman Kodaks.

A large number of men, too numerous to list here, were working on a machine to reproduce motion. Such men as Edward Muybridge and Thomas Edison of the United States and the Lumiere brothers of France spent hours attempting to overcome the challenge of motion reproduction.

The major obstacle that had to be overcome was the PERSISTENCE OF VISION. The optic-nervous system of the human retina allows all human beings as well as most living creatures to see motion. Actually, this optic-nervous system allows an image to be retained for a fraction of a second after the eye has been closed and the image shut off. This retaining power is known as persistence of vision. This persistence of the eye, in behaving like the shutter of a camera, has been mechanically measured (as closely as possible) at a fiftieth part of a second.

Taking this factor into consideration and striving to create a mechanism that would match this persistence of vision, Thomas Edison, in 1895, produced a machine called a Kinetoscope. This machine reproduced photographically to the viewer what had previously been recorded on the film by a camera. George Eastman made the film for Edison; and though Edison is referred to as the founder of motion pictures, he is not credited with inventing the camera. His machine for taking the pictures was called the Kinetographic. The Lumiere brothers in France purchased an Edison Kinetoscope and developed their own camera, calling it the Cinematograph. Their improvements made it possible to photograph, print, and project motion pictures.

Credit for the United States invention of the projector goes to Thomas Armat. Edison's films needed the new projector Armat had designed so Edison marketed the Armat projector and called it the Vitascope.

PRINCIPLE OF MOTION

Let us once again go back to the illusion of motion. As we found earlier, motion pictures are an illusion of motion, which is possible because of persistence of vision. This persistence of vision is a common eyesight characteristic, a split-second lag in the optical-nervous reaction which permits a visual image to be retained for a brief instant after the image has disappeared. For example, if you look at a bright light and suddenly drop an opaque shutter over it, the actual light is cut off; however, your eye and brain retain the image for a brief instant. In motion pictures, a series of still pictures, each slightly different from the preceding one, is projected in rapid succession; each frame (picture) is viewed individually with a black interval between. Your persistence of vision carries the visual image through the black interval and merges the pictures (or rather their images) together, thereby creating the illusion of motion.

BASIC CAMERA

A motion picture camera is a mechanical device capable of photographing action in a rapid succession of pictures on a ribbon of film. All motion picture cameras have the following four basic parts:

- A light-tight compartment
- A lens or lenses
- A shutter
- A film holder or focal plane

These four basic parts are primarily the same as in still cameras, with the exception of the shutter. The shutter, in most motion picture cameras, is of the focal plane type, called a rotary disk shutter. It has a segment cut out giving a light cycle and a dark cycle. Exposure is made during the light cycle, and the film is advanced during the dark cycle. See figure 9-4.

Two additional features of the motion picture camera are the film drive mechanism and the intermittent action. The film drive mechanism transports the film continuously from a supply spool (unexposed film) to a takeup spool (exposed film) by means of toothed drive sprockets. The drive sprockets engage the film perforations along the edges to engage the sprocket teeth. These sprocket teeth are often called pulldown claws. These claws are similar to those in projectors.

The second feature, intermittent action, can also be called the stop and go action. This action is created by a mechanism that advances the film one frame at a time at the film gate. In cameras, this is accomplished by the pulldown claws that intermittently engage the film by means of the perforation and pull the film down one frame at a time, disengage from the perforations, and move up to repeat the operation.

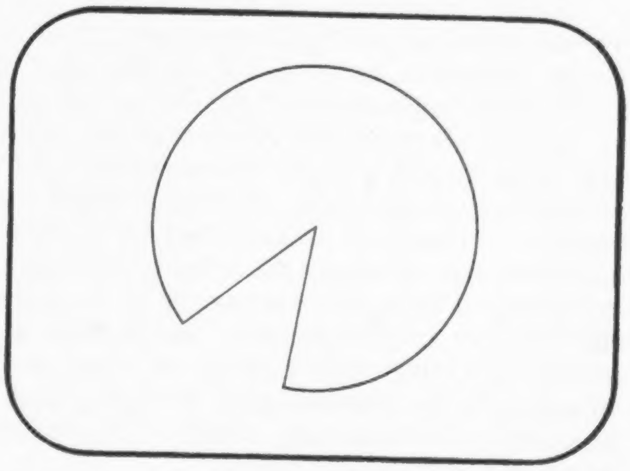

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Figure 9-4.—Graphic representation of the rotary disk shutter showing a single shutter degree opening.

During this operation, the individual exposures are made when the film is held in place by a pressure plate. Some cameras also have registration pins to further aid in the correct alignment of the film during exposure. Each picture area in a motion picture camera is referred to as a frame, and the speed at which the camera is operated is spoken of as frames per second (fps).

The portrayal of all normal action is obtained on the screen when the camera taking speed and the rate of projection are the same. The standard taking and projection speeds are 24 fps. It is possible and sometimes necessary to take motion pictures slower or faster than 24 fps. This is done when it is desirable to either slow down or speed up the motion on the screen. To portray a subject in slow motion, the cameraman must shoot the subject action at speeds faster than 24 fps, and project the film normally. To speed up action, the subject is photographed at a slower speed than 24 fps and projected normally.

All changes in subject action on the screen should be done with the camera and not in the projection of the motion picture.

Camera speeds in the thousands of frames per second are used at test centers to measure the fall of liquids, the speed of objects in flight, or the area covered by a bursting bomb. When these films are projected at normal speed (24 fps), the viewer can study each detail of subject matter and obtain accurate data from this study.

During one cycle of operation of a motion picture camera, the following action takes place: First, the film is advanced by the film drive mechanism sprockets; then the pulldown claw or shuttle advances the film one frame at a time. The film is now stopped momentarily while the shutter revolves once, thereby making the exposure. This cycle is repeated 24 times within each second. Because the film is moving intermittently, it becomes necessary to have surplus film in the proper places. As the film is constantly fed into the camera as well as being wound upon the takeup spool (stopping also to be exposed), it must not shorten or tighten too much or the film will break.

The possibility of film breaking or being torn is overcome by having a film loop before and another after the film gate to absorb the shock of the intermittent action.

EXPOSURE CALCULATION

Before you can understand exposure calculation for motion pictures, you must thoroughly understand the nature of light, lens characteristics, and the photoelectric exposure meter. It is assumed that you are familiar with the fundamentals of exposure calculation for a still camera. (For a review of this subject see Ch. 17 of JO 3 & 2.) Basically, the variations of a motion picture camera are the same as the still camera.

When computing exposure with a movie camera, the following factors must be taken into account—f/stop (which controls the amount of light reaching the film and is the same as in a still camera), the shutter degree opening, and the frames per second. In order to use a standard exposure meter you must compute a formula to find the equivalent still camera shutter speed for a movie camera at a particular shutter degree opening and fps.

The formula is: the degrees of a circle x fps, divided by the shutter degree opening equals the equivalent shutter speed in fractions of second. For example:

$$\frac{360^\circ \times 24}{204^\circ} = \text{Equivalent Shutter Speed}$$

$$\frac{8640}{204} = 42.3 = 1/42 \text{ of a second}$$

If you have a camera with a shutter degree opening of 204 degrees and are filming at normal speed (24 fps), the equivalent shutter speed is 1/42 of a second. Now all you have to do is look opposite 1/40th of a second (the closest "whole" number) on your exposure meter and the proper f/stop for existing light will be given.

PROJECTION PRINCIPLES

What happens in a motion picture projector? A great deal takes place, but basically it reverses what the camera has done. The camera has recorded the action; now the projector is used to return the subject's action to a screen. The film ribbon of still pictures, each slightly different, is transported through the projector. Each frame stops momentarily at the aperture. A beam of light is transmitted through the frame to the screen. This beam must be interrupted to produce apparent motion. Between the frame and the lens is a rotary shutter, which has two open and closed sections. As each frame remains motionless for a fraction of a second in the film gate, the shutter revolves once. Two screen images of each frame are projected to the screen by the projection lens, giving 48 flashes of light per second at a projection speed of 24 fps. This is well within the limits of vision.

The sound track is recorded along one edge of the film. A beam of light strikes the sound track, and a photoelectric cell picks up varying light intensities as they are transmitted through the sound track. The photoelectric cell produces varying electrical impulses which pass through the amplifier. The amplifier builds up these electrical impulses for the speakers where actual sound waves are reproduced.

The basic parts of all motion picture sound projectors are the same. All have a body or frame, film supply and takeup spaces, the intermittent drive mechanism, a rotary shutter, film drive mechanism, projection light source, projection lens, a sound reproducing system, and the various switches and controls. Some have the amplifier system built in with the projector body, while others have separate units. The speakers are generally separate and are placed near the screen. Various power leads, speaker leads, microphone connections, and so forth, make up the complete outfit.

TERMINOLOGY

Some of the most common terms used in motion picture photography are as follows:

ANGLES, CAMERA.—Subject height in relation to camera height.

APERTURE.—Opening in the film channel which permits and limits the size of the image formed on the film by the lens.

BACK LIGHTING.—Key light that falls on the back of the subject.

BASE.—Transparent ribbon on which the emulsion is coated to make a motion picture film.

CINCHING.—Abrading and damaging coils of film on a reel by pulling the loose end while holding the reel stationary.

CINEMATOGRAPHY.—The art of taking motion pictures.

CLAW.—Hooked member of the pulldown mechanism which engages the film perforations.

CLOSEUP.—Picture made with the camera close to the subject to show detail in the subject.

CONTINUITY.—The plan and order of shots in a motion picture.

EDITING.—Cutting apart, rearranging, and splicing movie scenes to secure proper order and scene length.

FILM VIEWER.—A device for viewing the film during the editing.

FLAT LIGHTING.—Illumination that comes directly from the camera position.

FRAME.—A single still photograph in motion picture film.

HARD LIGHTING.—Illumination which produces sharp, deep shadows on the subject.

INTERMITTENT MOVEMENT.—Mechanism in a camera or projector which causes the film to move past the aperture one frame at a time instead of in a continuous flow.

LEADER.—Film supplied at the beginning and end of a roll of film to facilitate threading cameras and projectors and to protect the usable film from damage.

LONG FOCUS LENS.—Lens of a long focal length used to secure a telephoto effect.

LONG SHOT.—Distant and full view of the subject.

LOOP.—Slack portion of the film between sprockets and aperture which absorbs the shock of the intermittent movement imparted by the pulldown claws.

MAGAZINE CAMERA.—A camera which accepts film already loaded in a special chamber to eliminate threading.

MEDIUM SHOT.—A picture taken at a medium distance from the subject; always between the long shot and the closeup. Also referred to as a transition shot.

PARALLAX.—Amount of offset between the lens axis and the viewfinder line of sight.

RAW FILM.—Unexposed and undeveloped motion picture film.

REVERSAL FILM.—Film which is processed first to a negative and then, by controlled reexposure and redevelopment, changed into a positive.

SEQUENCE.—Short series of scenes related to each other and on one theme.

SPLICE.—Joint where two sections of film are fastened together by overlapping and cementing.

TRAILER.—A short film added to the end of a feature.

MOTION PICTURE COVERAGE

Good newsfilm reporting is the combined result of shooting sufficient footage of the subject and using accepted motion picture techniques. Where do you start with regard to proper techniques? Start by learning all there is to know about what is required to properly cover an assignment and then apply it. First of all, consider the word "scene." What is it? In motion picture photography, a scene is a single motion picture composition or view consisting of several frames of film. Sometimes a scene is also referred to as being a SHOT. Regardless of what it is called, the end result is the same.

What determines the length of a scene? This is entirely dependent upon the importance of the subject, the action, or the tempo (speed) desired. Usually a scene is determined by starting and stopping the camera.

Shoot to make the movie pleasing to the audience. Long scenes tend to be boring and to slow the tempo. Short scenes, but those long enough for the audience to grasp the idea, tend to enliven the interest and quicken the tempo. The protective footage that is normally desired on each scene to assure sufficient footage for editing is 10 percent. It is easier to cut out what is not desired than not to have it available.

In scene requirements, the subject should be composed pleasantly, attention should be given to motion picture techniques, and again, sufficient footage shot to enable the editor to properly present the subject to the audience.

Another important item in making a good motion picture is sequence. Sequence as applied to movies is nothing more than a series of related scenes or shots. This is the most effective manner in which to clearly present a subject in motion pictures. The basic sequence consists of a long shot, medium shot, and a closeup. These terms are abbreviated as LS, MS, and CU, These shots are usually presented in this order in a movie; however, this is not ironclad. The idea is to do with the camera what one does with his eyes. The LS establishes the location and shows where. The MS is a nearer or in-between view for definitely identifying the subject and tells who. The CU is a detailed view of the subject and shows what or why.

Variations of the basic sequence are sometimes used for special effects. In all motion pictures, a new sequence is shot each time a new action or subject is introduced. The audience wants to know where, who, what, and why.

As the CU shows the most important part of the subject, the LS and MS are used to bring the audience smoothly into the CU shot. The image size of the CU determines the camera distance for the LS and the MS when using the same lens. In other words, the whole sequence is shot to build up the closeup.

Think in terms of a production. A production is a combination of related sequences. A good production is one that tells a story in an interesting, logical, and coherent manner without any distracting photographic or technical defects. The result of sequence coverage is that a story has been told. Again, remember, the LS tells where, the MS tells who, and the CU tells what or why. The audience sees and understands the subject; their attention is focused directly on the subject, and sequence coverage has built interest due to scene variation.

Thus, to tell a story with a scene or shot, go into a sequence, then branch out to a production. This accepted technique builds continuity. A book is read from beginning to end. A story in pictures should be told the same way. By using continuity, the story is placed in pictures in their logical arrangement of scenes and sequences in the production. This ensures complete coverage and footage.

CONTINUITY

Motion picture continuity is the development of a story through arrangement and connection of the scenes. A motion picture story, like any other, has a beginning, a body, and an ending, and no story is complete without all three. Good continuity consists of a well planned arrangement of the individual scenes so that they lead naturally into each other and tell the story effectively.

Careful planning is always necessary to achieve good continuity, and this is just as true in producing a news film as in making any other motion picture. This does not mean that a completely finished script is necessary for the newsfilm story, but you should have at least an outline before shooting. In making the plan, start from the beginning and add each fact in its logical place, explaining clearly with the camera until all the facts have been presented.

If the film leaves the audience consciously (or unconsciously) asking a question, it is not complete and does not have good continuity.

Any point which must be extensively detailed by narration shows poor planning and poor continuity.

The actual shooting of the story is likely, of course, not to be the smooth, unbroken stream that you are striving for in the finished product. More than one photographer may be shooting scenes that will become one film, and much editing is likely to take place. If the shots taken are to fit together in good continuity, the principles described in the following sections must be understood and carefully applied.

Screen Direction

Screen direction may be defined as the direction on the screen in which the subject moves or indicates motion. It is necessary to have logical and consistent screen direction to tell a smooth flowing story. If a ship is moving from left to right on the screen, the audience immediately identifies the destination of that ship as being towards the right side. The ship should continue from left to right in all shots and scenes until a change in its course can be shown. To have a series of scenes cut together in which the screen direction of the ship reverses without explanation confuses the viewers and leaves them wondering whether the ship is going or coming.

A subject may have screen direction even though it does not move. A pointing pistol indicates screen direction by its muzzle placement. This is true of any subject that has a front and rear or moves either forward or backward. The front always suggests forward screen direction. If a pistol, car, aircraft, camera, or any other object is photographed, the subject should point in the same screen direction in all scenes unless its direction is changed by the picture and the audience is satisfied that a change has been made.

Screen direction may also be changed by use of neutral shots such as head-on and tail-away photography. A change of direction may also be accomplished by deception (suggesting change). This may be done with a sign, moving wheels, a compass showing a course change, or any logical action related to the subject. The technique of showing the subject actually turning or changing course is the best method to use.

Proper planning can help the cameraman control screen direction. In filming a parade or presentation, all shots should be taken from the same side of the event. If two photographers are filming a parade from opposite sides of the street, the parade will move from left to right to one photographer; from right to left to the other. If the footage shot by each is combined into a motion picture, the screen direction changes 180 degrees between scenes or shots. Continuity of direction has suffered and the audience left confused, wondering if the parade ever reached its destination.

Overlapping and Matching Action

Scenes that are used together must match. The action must appear to flow smoothly from one scene to the other. Neither the center of interest nor the angle changes must be so extreme that it becomes difficult for the audience to re-establish itself. All the details in the scene at the cut must be the same on both shots, before and after the cut.

Matching action is usually accomplished in motion pictures by shooting overlap footage. This consists of duplicating action on the end of the scene by reshooting it at the beginning of the next scene so that the action overlaps. In editing, the action is matched frame for frame between the two shots, and then spliced so that the new scene begins in the same position as in the last frame of the preceding scene. In the shooting of uncontrolled action, it is impossible to do this with one camera, but with two cameras photographing from different angles it may be accomplished.

The center of interest must be matched at the cut. If this is not done, the audience has to look around the screen to find the action, and misses some of the action that has taken place. This is particularly important in shots in which fast action is taking place and also in medium shots of all kinds.

All details in one scene must be matched in the next scene. Objects appearing on tables from out of nowhere and clocks changing time are the most common violaters of this rule. These details are very noticeable to the audience.

Cut-Ins and Cutaways

Cut-ins and cutaways are scenes shot for insertion into the main action when the film is edited. They are related to the main action, and they may or may not take place at the same time. They are frequently in newsfilm to fill gaps between scenes that are not matched, or they may be used to show an interesting sidelight on the main story. They can also account for a lapse of time or help to build up a specific atmosphere.

For example, imagine seeing the Army-Navy Football game without shots of the crowd, cadets cheering, bands playing or the half-time pageantry. All these scenes cut away from the football game itself and show action related to the game.

Cutaways smooth out the continuity so well that the audience does not realize that some of the action which has taken place in the field has been cut from the film.

An example of a cut-in is a closeup of one player, such as of the kicker's foot when he kicks the ball. This could have been shot at any time. However, by inserting it in the film at a point where an important kick takes place, the drama of the film is heightened.

PANNING

It is a natural impulse to move a movie camera. Curb that impulse. As a rule, it is the SUBJECT that is supposed to move, NOT THE CAMERA. However, some exceptions must be allowed. There are times when it is necessary to follow a moving object or to include all of a large object or area. This is called panoramic shooting, or "panning" for short.

Correctly following a moving subject with a camera demands a few considerations. In following a plane in flight for instance, it is important to "lead" the subject so it does not fall out of the frame. Correct balance can be maintained by keeping the subject about one-third of the way into the frame. This allows it two-thirds of the picture area in which to move.

Also avoid getting too far behind the subject, and then attempting to bring it back quickly to the center of the frame. The subject will appear on the screen to be going alternately forward and backward.

If a fast plane is passing so close that you would practically have to "swish" the camera to follow it, don't waste your film. Also, if you are aboard a boat or car going in the opposite direction of that in which the subject is moving, you will have to be a considerable distance away to get a passably smooth picture.

In photographing a static scene, where there is no movement in or out of the frame, panning is rarely justified. An exception would be photographing a subject of epic dimension such as New York Harbor or Grand Canyon. This type of scene lends itself to slow panning.

Panning would also be appropriate to show the intricate relationship of the parts of an assembly line in an industrial plant. In such a case, however, moving objects, or workers, would probably offer a chance to pan by following their action, which is always more desirable than panning on the static object.

The physical elements of a good pan are steadiness, evenness, and slowness. A pan is usually made from left to right. In photographing tall objects, it is usual to start at the bottom, tilting up to the top. (Panning is confined to the horizontal plane. "Tilting" is movement of camera in the vertical plane.)

Move the camera very slowly—the slower the better. This is especially important when a long focal length lens is used. Since the lens is magnifying the image and narrowing the field, normal camera movement across the field will produce a jumpy sequence in projection. Fast panning is desirable for only one purpose. That is in making a "swish pan." The image is deliberately blurred. This stunt is used as a means of shifting attention from one scene to another. If used effectively, it sometimes can increase the interest of certain films.

Always start and end a panning sequence with a still shot. Hold the camera still for a few seconds, pan, then hold the camera still again before stopping the exposure.

Avoid panning whenever possible. Remember that in most situations, a series of short scenes with the camera motionless will produce better results than panning.

COMPOSITION

The art of composition was fully discussed in Chapter 20 of Journalist 3 & 2. While this discussion dealt mainly with still photography, everything that was detailed there holds equally true with motion picture photography. However, it must be remembered that in motion picture photography, continuity of composition must be consistent in the different scenes within a sequence in order to keep the audience oriented and interested. Also, since the subject moves about, composition can change and the cameraman must be alert to compose the overall scene so that it is compatible with the other photography. Detailed planning in advance is a great help in solving many of the problems encountered in motion picture composition.

Composition is the blending of all the component parts of a scene so that they form a harmonious whole. The actual balance of composition is affected by the action, placement, size, and illumination of the objects in a scene. Composition is largely a sense of feeling. There is no reason why you cannot educate yourself in this feeling, provided you have the desire and are willing to put some sincere effort into practical application.

In addition to the techniques of composition described in JO 3&2 and above, there are other principles to consider in gaining certain effects. They are:

- Division of picture space
- Subject placement
- Emphasis

Division of Picture Space

Your first problem is where to put objects in a picture. A helpful rule—never divide in halves or quarters as shown in Figure 9-5, but rather arrange the subject in thirds as in Figure 9-6. The reason for the rule is simple. One feature should dominate the picture, since we can consider only one thing at a time. If you divide your space in halves favoring neither one nor the other, our mind jumps from one half to the other. But if you divide the space into thirds, it is easy to let one part dominate the picture area.

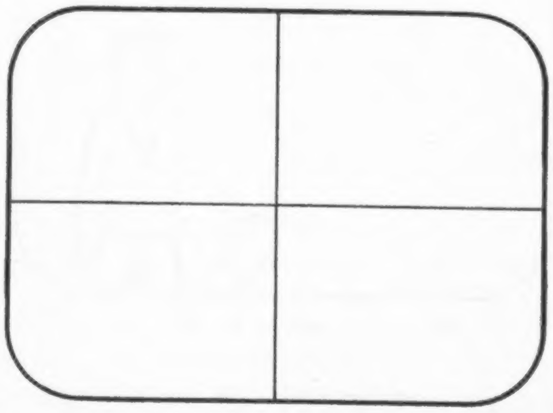

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Figure 9-5.—Picture area divided in half divides the viewer's interest.

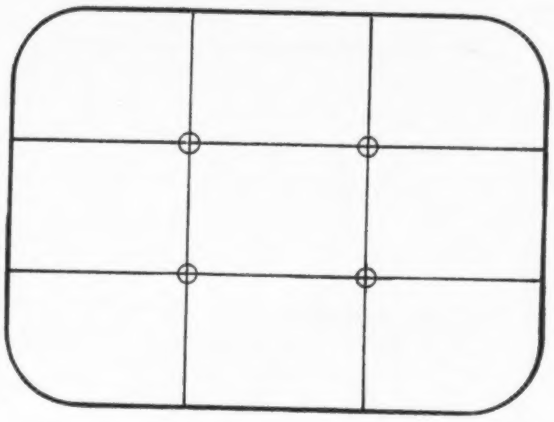

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Figure 9-6.—Picture area divided in thirds.

In the outdoor scene we usually have earth and sky. If the skyline is placed in the center, neither earth nor sky will dominate (see fig. 9-7). So we must decide which is most important. Is it the heavens, with a graceful arrangment of clouds (see fig. 9-8), or is it a winding roadway leading up to the hills? Give the largest amount of space in the picture to the part you wish to emphasize. See figure 9-9.

As you can see, we do not strive for perfect symmetry, but for variation of spacing. Unequal spacing and masses will give emphasis and add interest. Imagine lines drawn into your film frame dividing the picture area into three equal parts, across and vertical, as in figure

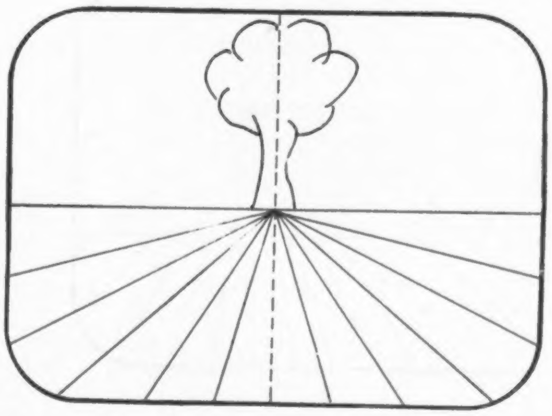

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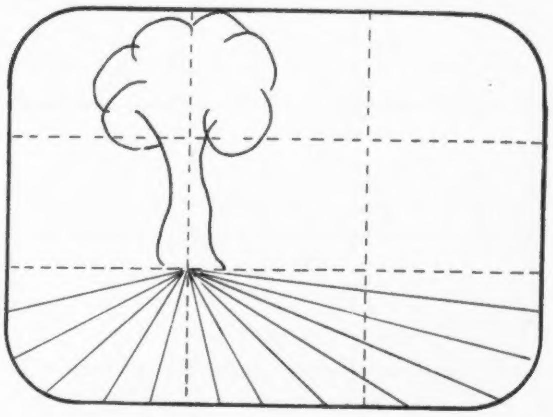
Figure 9-7.—Horizon and subject centered.

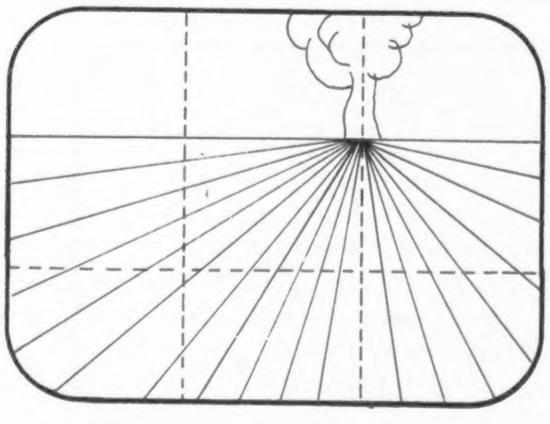


174.67
Figure 9-8.—CORRECT: Horizon and subject in bottom third of frame.

9-6. Then place the most important objects either directly on the lines or near the intersections of these lines as shown by the circles. These four circles are the four strongest points of interest in the picture space. However, since you want only one thing to dominate in a picture, use only one strong spot at a time. If you place objects on each of the four spots, you create confusion and defeat the principle of DOMINANCE. This will also help you avoid the monotony of forever having the principal point of your subject right in the middle of the picture.

Subject Placement

Always give the subject room to move into the frame. Never have it facing out of the frame unless you intentionally want it to leave the scene. See figures 9-10 and 9-11.

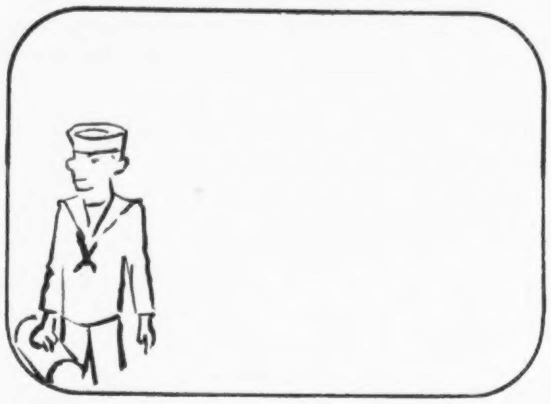


174.68
Figure 9-9.—CORRECT: Horizon and subject in top third of frame.

In photographing an aircraft in flight, it can be made to appear as if it were going up or coming down, depending on how it is placed in the frame. This is because of the tendency of the eye to center the subject in the frame and add apparent movement to the object in the direction of the empty frame. See figures 9-12 and 9-13.

Emphasis

In motion picture photography, emphasis can work for or against the cameraman. With due



174.69
Figure 9-10.—WRONG: A person should have room to look and move into the frame.

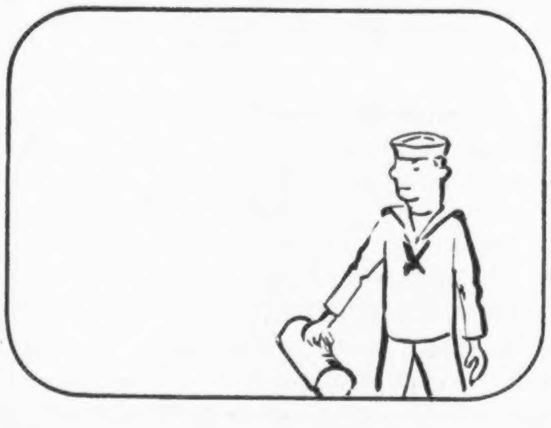


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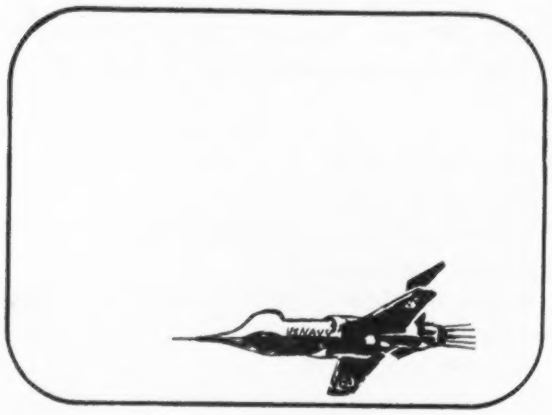
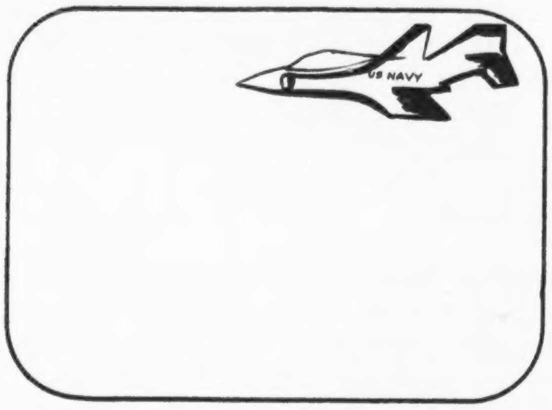
Figure 9-11.—CORRECT: Room has been left for the person to look into the frame and to move. This principle is particularly appropriate to motion picture subject placement.



174.71
Figure 9-12.—Place an airplane in the bottom third of the frame, and it will appear to be climbing.



174.72
Figure 9-13.—Place an airplane in the top third of the frame, and it will appear to be descending.

regard to emphasis, remember, that one rule is valid only if some other factor does not overweigh it—therefore, all factors are relative to all other factors. The subject which has height in the frame has emphasis. A face has more emphasis than the back of someone's head—therefore, even though someone may have height in the frame, if it is the back of a head, the face will take prominence.

Contrasting objects will give emphasis to the scene. If there is a group of people all wearing Army green, with one Navyman in their midst in Navy blue, the Navyman will have emphasis, due to the contrast built by color. Other mixes can involve shape, textures, forms, or size. Contrast can also be achieved by movement. If a group of men are standing at attention, but one man is "skylarking," he will have emphasis.

Contrast can also be achieved by the lack of movement. If a group is watching a tennis match and heads are turning back and fourth, except for one man who has fallen asleep, the sleeping man will contrast with the rest of the group, giving him the emphasis.

Make it a point to study the composition of movies, photographs, and TV newscasts you see. Pick out the good and bad points of composition as you study films. Studying the work of others is one of the best ways to improve your knowledge of newsfilm or motion picture photography.

Remember, that in still photography there is a great deal of leeway with regard to the composition of the subject. Composition can be changed as the print is made by cropping, or even after the print is made by a straight edge and razor blade. However, in motion picture photography, it is as if the presses were rolling the instant the camera begins to function. No changes in composition can be made. The only thing you can do is eliminate the scene by editing. You are limited to the horizontal format, but this format appears to be very flexible in the hands of a good cameraman. So make sure that the image seen in the viewfinder tells the story in the best possible way before making the exposure.

ANGLES

Different camera angles aid in the making of a good motion picture. Camera angles are the means by which the cinematographer makes the audience see what he wants it to see. Camera angles can make movement seem slower or faster than it actually is; they can apparently add inches to the height of a short person, or whittle down the height of a tall one. Camera angles can also guide the psychological effect of almost any action.

Motion picture camera angles differ vastly from the angle shots familiar in still photography. When you see a still angle shot, you know it. When you see a movie angle shot, you should be unconscious of it. With a very few exceptions, such as tricky angles in a montage, movie camera angles should appear on the screen as though they were taken with the camera normally positioned.

Whenever more than a 100 feet of film is required to cover a newsworthy event, try to plan the scenes so they might be shot from different angles. The most interesting can be incorporated in the finished product during editing. Try for new and unusual angles, but be careful of any freak stuff. Overlap shots about 40 to 50 frames so that latitude in editing will be possible.

CAMERA ANGLING

A camera angle in motion pictures refers to the height of the camera position in relation to the size of the subject. The term "camera angling" covers low-angle and high-angle shots much in the same manner as it applies to still photography. High and low angles contribute to the category of trick shots and are used to emphasize, distort, and produce false impressions. In general, low-angle shots indicate large, strong, dynamic, active, aggressive, victorious, and vigorous subjects; while high-angle shots indicate tranquility, weakness, exhaustion, finality, and inferiority.

Low and high camera angles may actually serve a useful though not obvious purpose. They may add to or subtract inches from the height of people. This procedure is often used in the case of a scene in which one person is taller than the other. To make them appear the same height, have the shorter one stand slightly closer to the camera than the taller one and use a low angle.

Camera angles play a big part in depicting the apparent speed of a moving object. High angles and long angles speed up motion. In an extreme long shot, even the fastest moving object appears to move slowly. As the subject approaches the camera, its movement apparently increases in speed.

Action shot from an extremely low camera angle seems to move fastest of all, especially if the subject moves straight toward the camera and a wide angle lens is used.

TECHNIQUES AND PROCEDURES

When preparing to cover a motion picture news assignment, careful planning is necessary to ensure proper coverage of the job. Film which is intended for news release receives a higher priority for handling and processing at the Naval Photographic Center if it is labeled as such and previous arrangements are made. The first print is immediately screened by motion picture experts who select the footage for release. The most common reasons for having to discard exposed footage instead of releasing it or filing it for historical or documentary use are:

- Poor exposure
- Improper focus
- Shaky scenes—no tripod used
- Poorly panned areas
- Poor subject matter—uninteresting or photographed from the wrong angle or distance.
- Scenes too short
- Original negative processed locally and subsequently scratched by projector or other forms of handling.
- Insufficient information attached—no data sheets
- Lack of continuity
- Lack of informing closeup shots

In order to provide a ready reference to some of the techniques and procedures which contribute to better motion pictures, the following hints are listed for frequent review.

What to Shoot

Newsfilm should show what the Navy is doing. If possible, film any event or evolution which is of potential interest to the public, or the internal Navy audience either immediately (in the case of newsfilm) or in the future (documentary or historical).

Do not make the scenes too short. It is better to submit too much footage on a scene than too little. The film editors can cut a long scene, but cannot add to a scene which is too short. However, overshooting is not a substitute for planning. Too much footage submitted to a busy editor or film librarian may be worse than too little, simply because there may be too little time available to screen or edit excessive amounts of footage, resulting in the story being discarded altogether.

Show Direct Results

Attempt to get coverage of battle actions, carrier strikes, offshore bombardment, amphibious landings, and other Navy battle operations. If possible, try to get many of these photographs from the air, filling in with closeups when the time permits.

Get Complete Coverage

Many of the less glamorous missions of the Navy are slighted. Show the job of the noncombatant ships, such as the tankers. Show the personnel who man lookout stations, radio gear, and other equipment. These shots make excellent closeups and provide the realism to make motion pictures effective. Another advantage of such scenes is that they are versatile—of such a nature as to be suitable for use in more than one type of film.

Shooting Script

As described and illustrated in JO 3 & 2, a newsreel (newsfilm) shooting script is nothing more than a set of directions to the photographer to ensure that he shoots the pictures you need. It lists the time and place of each scene to be photographed (usually a few more scenes than you actually need), the footage or numbers of seconds you want in each scene (about twice as much as you plan to use) and a brief description of the action you want in each scene.

In some cases when you're after a short newsfilm, a shooting script isn't needed. This is especially true when you, the planner, are accompanying the cameraman. You can give him oral directions on what to shoot and how much footage. Furthermore, a good many cameramen don't want to be bothered with an elaborately detailed scenario. Shooting a scene is often a spontaneous act, done on impulse, done to seize an unusual, quickly passing opportunity.

Length

Coverage intended primarily for newsfilm release should be limited from 500 to 600 feet. Depending on the subject matter, newsfilms use 75 to 100 feet of the original footage.

Form a Team

The most practical way to operate is with a two-man team. The JO can be the cameraman's helper or act as a still photographer. When you are covering a particular assignment, make your presence known to the superiors in the area. Explain your mission, and ask that you be kept abreast of what is happening in order to plan for the most effective coverage.

Slating

In all types of motion picture photography, slating is absolutely necessary. The problems involved in trying to identify and edit unslated rolls of film are tremendous. Unless the cameraman photographs a slate on some portion of the roll, the editor has no idea of the sequence of rolls, events, or other needed information. A good slate should completely fill the frame with large clear letters and numbers that are easily read.

On 16mm film, the slate should be photographed on the first three feet of the roll. If it is impossible to photograph the slate at the beginning of the roll because fast action is taking place which you must photograph immediately or lose it, the slate should go on the tail end of the roll. A notation should be made to that effect on the accompanying data sheet.

A slate should contain the following information: (1) Name or number of the command, (2) name of cameraman, (3) subject, (4) roll number, (5) camera number, and (6) date.

Film Selection

A detailed discussion of the types of motion picture film available in Navy photo labs may be found in Photographer's Mate 3 & 2. In general, however, most TV stations prefer 16mm color footage for newsfilm. All but a very few of the nation's television stations can now project color film and most will reject black and white film. All networks use color film exclusively. When planning newsfilm for a particular station, make sure you know their preferences.

Film Processing

Most general Navy photo labs do not have facilities for processing motion picture film. You must either send your film to a local Navy or commercial lab or to the Naval Photographic Center for processing. Some local TV stations will accept un-processed film footage if it concerns an event of major local interest and is accompanied with appropriate data. (The release of unprocessed film to civilian media is not good practice, however. It is important to review film for quality, security, and so forth. Also, releasing unprocessed film means exclusive use by one station in most cases, and generally results in loss of original material.

In addition, most stations cannot process ECO 7255, the film most often used by the Navy.) Guidelines of this nature are made by the particular public affairs office involved.

Specific details on forwarding motion picture footage to the Naval Photographic Center for processing may be found in the Manual of Naval Photography, OPNAVINST P-3150.6C.

Motion picture footage having strictly local interest may be processed locally and released to interested media like any other local Navy release.

However, keep this in mind: Motion picture footage having definite major news value must be forwarded immediately, unprocessed via airmail, commercial express or fastest available transportation to NPC (ATTN: CHINFO Liaison). Complete information about the subject or the event should accompany the film. At the same time the film is forwarded, a message should be dispatched to NPC, with information copy to the Chief of Information, advising NPC of the subject, type and amount of footage, method of delivery, and the estimated time of arrival at Washington. This will enable both NPC and CHINFO to process the film and information more expeditiously for release to national media in the capital.

The original negative of motion picture photography with feature value (photography which will not lose its timeliness), is forwarded to NPC, with a copy of the forwarding letter to CHINFO (Attn: OI-220).

Here are the procedures for shipping film packages to NPC:

- Label packages as follows:

NEWS FILM DO NOT DELAY

Commanding Officer, U.S. Naval
Photographic Center
(ATTN: CHINFO Liaison)
U.S. Naval Station
Washington, D.C. 20390

NEWS FILM DO NOT DELAY

- Include the "Photographer's Data Sheet," (NAVWEPS Form 3150/7 or NAVAER 1086), plus a scene-by-scene description of the coverage. A thousand feet of perfectly exposed footage of a particular event is of little value to the Navy unless it is accompanied by material which explains each scene and the subject matter of the film. Make notes of the scenes as the shooting progresses and fill out the data sheet as soon as possible. The JO can do this as the cameraman records the scenes on film. Be sure to include all the information available. This information includes scene number, roll number, name of the event, names with rank or rate of rate of all personnel in the scenes, light conditions, and other data which would help NPC in the processing of newsfilm. A copy of the story depicted by the newsfilm should be sent to the CHINFO Newsfilm Officer and to NPC to assist in editing.

Editing The Final Product

If your film is to be processed and released locally, the developed film will be returned to you for the final expression of editorial judgment. This includes film editing, splicing, timing, and preparing a script or narration. For a review of these procedures, re-study Chapter 12 of Journalist 3 & 2. Chapter 19 of Photographer's Mate 3 & 2 describes the latest equipment used in these areas.

It is in the editing of a piece of film footage that you embark upon the creative phase of motion picture photography. The assembling, editing, and scripting of newsfilm can stimulate your creative ability more than any other phase of the art.

Many films which may appear dull in their unedited state become extremely interesting when unnecessary scenes are deleted from the sequence and long scenes are shortened.

Scenes of overlapping action as well as scenes that were reshot because of some difficulty are invariably deleted in editing. Fogged film, out focus film, and overexposed or underexposed film are also removed in the editing process. Editing allows the insertion of titles as well as matching the action of the scenes.

Editing is essentially a clarification process. The film editor must choose the right scenes to convey the idea of the picture, must arrange the scenes in the proper sequence, match the various actions, and maintain screen direction. The scene must be of the proper length. It is better to cut the scene too long and then recut it than to cut it too short in the beginning. Action must be matched from scene to scene so that there are no gaps or overlaps. The scene must be long enough to cover the subject, yet short enough to be interesting.

THE MOTION PICTURE CAMERA

Navy photographers use the finest motion picture cameras available in their many and varied assignments. The need for film footage in the Navy covers four major areas: training, news, research, and ordnance photography.

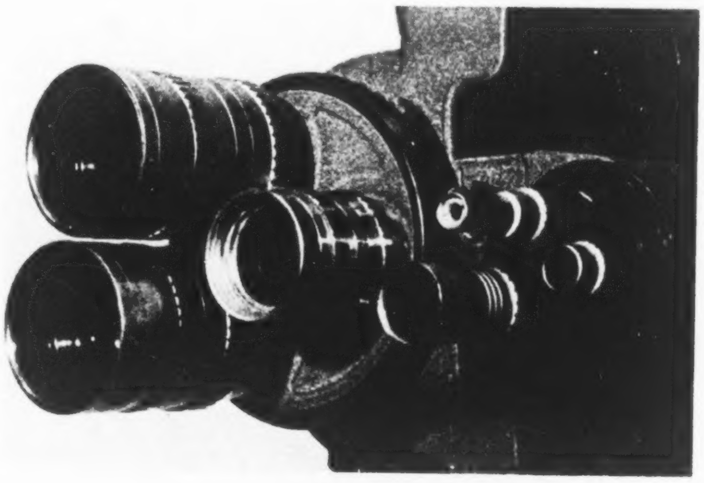
Some of the cameras used to fulfill this need are the Bell & Howell Model 200-TA, the Cine-Kodak Special II, the Bell & Howell 70-KM, and the Bell & Howell 71-QM. Well constructed and versatile, they can be used wherever a photographer can carry any hand held camera. Some models of these cameras offer interchangeable magazines, variable shutters, and variable speed operation by a spring moter, hand crank, or electric motor. Properly operated, they produce sharp, clear and steady pictures of high quality which compare favorably with motion pictures filmed by the larger and more expensive cameras used by TV stations. The detailed operation of all these cameras is covered in Chapter 18 of Photographer's Mate 3 & 2 (Motion Picture Cameras and Accessories).

THE 16MM BELL & HOWELL

The most commonly-found and popular news camera is the Bell & Howell (B&H) model 70. Several model variations of this camera exist in the Navy. It is typical of most 16mm silent movie cameras, and a brief discussion of this basic type will assist you in becoming familiar with hand held motion picture cameras (model 70-KRM 1 is shown in figures 9-14 through 9-20).

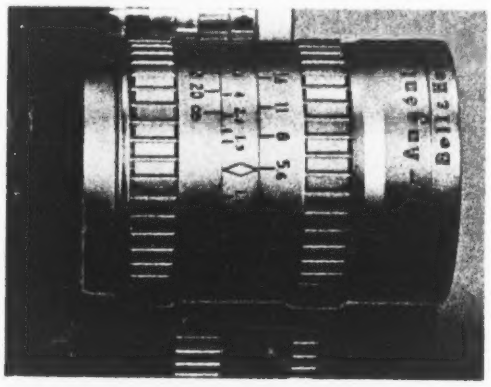
Lenses

In the front of the camera is a lens turret capable of holding three taking lenses, and a smaller turret to hold three corresponding viewing lenses (see fig. 9-14). Lenses of varying focal length can be mounted on the lens turret (for example, 17mm wide angle, 25mm normal angle, and 50mm long focus) and moved into taking position at will. A B&H Angenieux lens barrel has rings marked and knurled for setting the f/stop for exposure and the distance for focus. (See figure 9-15.)



174.73

Figure 9-14. —Front view of Bell and Howell 70-KRM 1.



174.74

Figure 9-15.—Bell and Howell Angenieux lens barrel showing f/stop and distance settings.

Spring Motor

On top of the camera, at the right, is the start/stop button to operate the spring motor. Just below it, on the right side, is a small lens which is a critical focus lens. Normally this is not used except for extreme close up (CU) photography. This lens gives a magnified portion of the subject and, therefore, will be of no value for viewing or framing. In the center of the right side is a large hand winding key, generally referred to as a "butterfly crank" (see fig. 9-16). The key works on a ratchet type mechanism which applies tension to the power spring when wound towards the back and ratchets free on the forward motion. A full wind on the hand crank will permit the advance of 19 to 22 feet of film during exposure.

At the top is the footage counter. Figure 9-16 shows the Veeder additive counter, but some other B&H models have a footage counter dial. At left of the counter is the fps selector dial. Never operate the camera at speeds faster than 24 fps when there is no film in the camera. This might cause damage to gears inside the camera. Once the camera has been loaded, there are fps available from 8 to 64-fps.

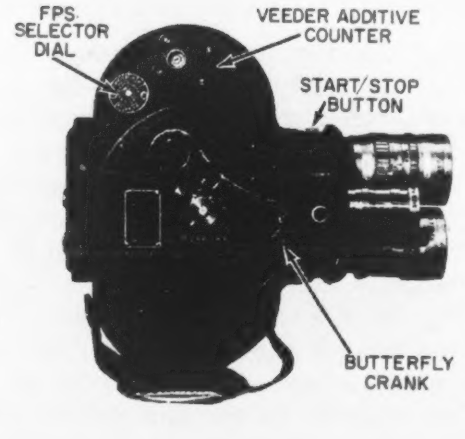
Parallax Correction

A correction for parallax is located on the camera's back. Parallax is the difference in view as seen by the viewing lens and that which is actually being included by the taking lens (see fig. 9-17). If you forget to correct for parallax, you might think you are taking a picture of two people, but actually you are cutting off one person. The effect of parallax becomes greater as the distance to the subject lessens.

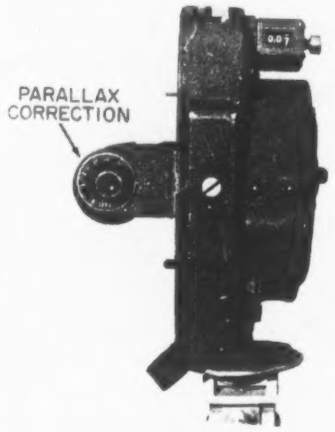
Loading and Unloading

On the left side are the viewfinder and latches for removing the camera door for loading and unloading film (see fig. 9-18). Be very careful when removing the camera door not to damage it. The parts of the camera are precision made and cannot be replaced without sending it back to the factory. Remove the door carefully and lay it down gently on a clean dry surface.

The B&H 70 has an internal load capacity for 100 feet of 16mm silent film. When loading, save the paper band, the can, the box and the tape with which the film is packed. For ease and safety in handling and/or shipping, the exposed film should be repacked in the container as it came out. See loading diagram in figure 9-19 for correct loading procedure.



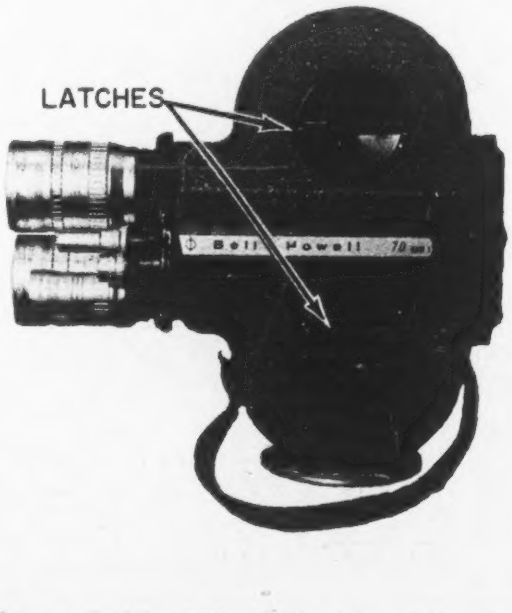
174.75
Figure 9-16.—Right side of a Bell & Howell 70-KRM 1.



174.76
Figure 9-17.—The back of a Bell & Howell 70-KRM 1.

When replacing the camera door, always be certain that the viewing lens is in alignment with the taking lens.

After loading the camera, run a foot or two of film through the "gate" to check proper loading; then replace the camera door. If film is loaded under conditions other than total darkness, some footage must be run off to clear any film fogged during the loading operation. Five feet should be sufficient when loading under normal room light conditions.



174.77
Figure 9-18.—The left side of the Bell & Howell 70-KRM 1.

Silent Operation

The B&H 16mm 70 is a silent motion picture camera. Most newsfilm is made with a silent camera, and narrated by the news commentator later when the telecast is made. However, some Navy motion picture groups in the field cover the action with accompanying sound.

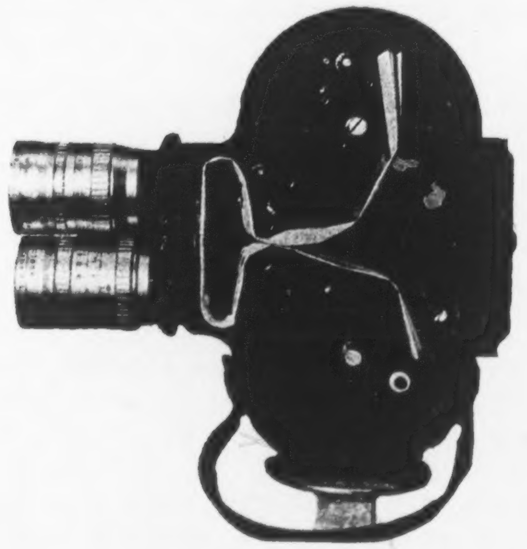
Camera Maintenance

Maintenance of the motion picture camera as far as the operation is concerned is limited to cleaning and lubricating. For any maintenance beyond this, the camera must be sent to a camera repair shop or back to the factory.

The first step in cleaning a lens is to brush off all surface dust and grit with a soft (camel's hair) brush. If further cleaning is needed, use one drop of lens cleaning fluid and a piece of lens tissue. Wipe the lens surface very gently with the tissue in a circular motion. Do not attempt to clean the inside of the lens elements; only the outside surfaces, front and back. Occasionally, loosen the lens barrel in its mount. This prevents the barrel from becoming "seized" in its mount.

Cleaning the inside of the camera is very important, and should be done after each roll of film has been run through the camera. Every speck of dust, drop of stray oil, or small bit of film that collects inside the camera will eventually end up on your exposed film. When this speck is enlarged several thousand times on the projection screen it will look as big as a baseball, and be very distracting. Use a soft brush (not the same one used on the lens) to brush out dust and small pieces of film.

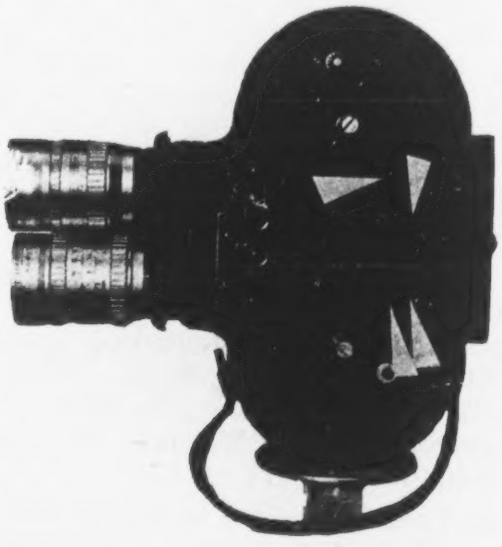
Use a lint-free cloth to wipe out any small amounts of oil which have seeped out around the oiling points. The camera should be oiled with one drop of light instrument oil once a month when not in use, two drops after every 500 feet of film, and one drop of oil in the hole near the hand crank after every 10,000 feet of film. See figure 9-20.



174.78
Figure 9-19.—Loading diagram for the Bell & Howell 70-KRM 1. Film path is marked in white; the supply and take up reels are not in place.

RECOMMENDED REFERENCES

To further your knowledge in the area of motion picture news photography, it is recommended that you or your office have available a copy of How to Shoot A Movie Story by Arthur L. Gaskill and David A. Englander. This compact, paper-back book places emphasis on achieving motion picture continuity. It starts you out with the simple sequence and takes you all the way through the buildup, the story, and editing. It explains when and how to change shots, change angles, change pace, cut-away, cut-in, pan, dolly, and so on. Other references are listed in Appendix X of this manual.



174.79
Figure 9-20.—Oiling points on the Bell & Howell 70-KRM 1.

CHAPTER 10

TELEVISION PROGRAM PRODUCTION

In the three decades since it was first introduced to the world at the New York World's Fair in 1939, television has become the top medium of mass communication in the United States. Not only has TV become the major source of popular entertainment in the nation, but it is also a leading advertising medium and the most powerful social, political, economic, cultural, and educational force in the nation. It's an electronic marvel that exerts tremendous influence on our habits, our attiudes, and our way of life.

Television is both an old art and a new art. It's an old art in that it employs successful techniques learned from the theatre, radio, and motion pictures. It's a new art in that it gives immediacy, spontaneity and intimacy to the three media from which it sprang.

Virtually everyone in the U.S. today is within the reception range of at least one television station. If that isn't enough, approximately 95% of the homes in the U.S. have at least one television receiver. The average television viewing time per home per day is over six hours — astounding but true. Next to working and sleeping, the average person spends more time with TV than with anything else.

Television, however, creates two major disadvantages from the Navy's public affairs standpoint: its complex technical problems and its enormous operating costs. These are two important factors to take into consideration when attempting to use TV as a Navy public affairs medium.

You must understand the technical problems if you want to produce practical material that lends itself to TV. Also, because it is a Navy policy not to buy air time, the cost of any program produced must be carried by the TV station. Anything you produce must meet high professional standards before a TV station will give you free air time in a sustaining public service time slot.

But despite these disadvantages, television is a public affairs medium which is wide open. It offers a vast range of possibilities for telling the Navy story. Its only limitations are the limits of a public affairs staff's abilities, resourcefulness, and imagination.

Most Journalists and public affairs staffs without special training in the radio/TV field are not qualified to prepare and present TV productions without professional help. In general, your work in this area is concerned primarily with cooperation and liaison. Journalist 3 & 2 introduced you to television as a Navy public affairs medium, and acquainted you with the fundamentals of preparing TV news and spot announcements. In the previous chapter of this manual, we concentrated on motion picture photography and newsfilm preparation. You are now ready to study feature program production.

Millions of words have been written on the subject of TV production. It would be impossible to cover all the complexities involved in a brief chapter such as this. As a senior JO, however, you are required to be acquainted with the rudiments of production and be aware of its many problems. Regardless of the fact that you may never get the opportunity to actually produce and direct a show yourself, you'll certainly become involved whenever liaison or cooperation is extended by the Navy. This chapter will only scratch the surface, but it will give you a good starting point from which to build a sound working knowledge of the subject.

NAVY PUBLIC AFFAIRS POLICY

Detailed policy on relations with commercial television industry may be found in Part D of the U.S. Navy Public Affairs Regulations.

Before you even discuss a Navy program idea with a local TV station, you must be familiar with Articles D-1401, D-1402, D-3301, and D-3302 of that manual.

Generally speaking, commands at all levels are authorized to release audio-visual news of purely local interest and spot news events which occur without prior planning or knowledge. As far as command participation in feature programs is concerned, fleet, district, and aviation commanders and their public affairs staffs are authorized and encouraged to originate local television productions from ship and shore installations provided:

- Discussions of military subjects and controversial matters are in conformity with provisions of PA Regs and are appropriately approved by officers in command.
- Participation of naval personnel on programs originating overseas for broadcast to the U.S. conforms with instructions issued by the unified or area commanders, as appropriate.

Regional and national network program participation must be authorized by the Chief of Information (see Article D-1401 of PA Regs).

Requests by TV stations for appearances of the officer in command or members of his staff must be screened carefully to ensure that: (1) programs are in good taste, (2) that neither the Navy nor its personnel are exposed to embarrassment for the sake of entertainment, and (3) that personnel are not put "on the spot" simply to maintain audience interest. If non-military personnel appear on the same program, you must ensure that material is noncontroversial and that public disavowals will not be required.

TELEVISION STATION OPERATIONS

Operating a television station is a highly complex and technical process. It involves many people, much time, and a mass of complicated electronic equipment. For every minute of televised programming, hours of painstaking planning, tedious rehearsing, and hard work take place behind the scenes.

TYPES OF OPERATIONS

Four general categories of television operations have evolved over the years. They include studio productions, remote pick-ups, simulcasts, and filmed shows.

Studio Productions

Studio productions are programs which originate "live" or on tape from a TV station's own studio. They include variety shows, dramas, panel shows, round table discussions, speeches, newscasts, quiz shows, interview programs, and similar shows.

Remote Pick-Ups

Remote pick-ups are program operations which originate outside the studio. A remote unit consisting of camera crews, technicians, and announcers is dispatched to the scene of a newsworthy event to relay the picture, sound, and commentary back to the station, where it is transmitted to viewers. Sporting events, parades, the visits of important dignitaries, ship launchings and commissionings, accidents, disasters, and other dramatic events, are covered by remote pick-ups.

Simulcasts

Simulcasts are programs transmitted simultaneously over both radio and television facilities of a particular station. As in the case of remote pick-ups, your role is liaison and cooperation. The station broadcasting the simulcast will normally tell you in advance what is required or how you can help.

Filmed Shows

Filmed shows are produced with or based largely on film. This includes films made especially for TV, re-issues of Hollywood movies, special documentaries, films produced by business, labor, religious or educational groups, and even Government agencies, including the Navy. Due to the more than 18-hour day programming by many TV stations, filmed shows are the major means of satisfying TV's insatiable appetite for program material. The business of producing films for TV has now reached vast proportions. More and more films are being produced especially for TV.

TELEVISION EQUIPMENT

The audio equipment used in television is similar to that used in radio. In addition, acoustical properties of radio studios are required in television. Studios in TV, however, are of necessity normally larger than those for radio because there must be room for camera movement, sets, and lighting.

Intercommunication equipment is used in television to link the director, control room personnel, cameramen, and other non-performing personnel. The television cameras are connected by cables to the video control console (monitors and switching gear). By means of this equipment, the individual picture from each camera is monitored in the control room and selected for transmission.

Cameras

Many TV stations use "single system" sound cameras (sound-on-film) for newsfilm or simple documentary film coverage. In this system, a single camera is used to record both the sound and the picture on the same film. Although the initial cost of a single system sound camera is high, it usually pays for itself in terms of economical performance. Only one cameraman is necessary to cover an assignment. Development involves the processing of only one unit. Also, because the film carries its own narration, it is not necessary to write or provide commentary while the film is being shown on the air.

But the single system sound camera has disadvantages, too. Editing is difficult because sound is recorded 26 frames ahead of the picture. Editing, cutting and splicing certain scenes frequently disturb the lip synchronization of people talking in the film. In addition, because sound film is developed in one chemical solution, the audio quality is not always as good as it could be. This is due to certain compromises that have to be made in the developing solution to bring out a sharper and clearer picture.

Some TV stations prefer to use a "double system" for recording sound with film. In this system, the camera and sound recording equipment are separate, but are "locked together" by a synchronizing device. There are several methods by which this is done.

The main advantages of the double system are that it offers greater flexibility in editing and provides a high quality of audio reproduction. Its disadvantages are that it involves more men and more equipment in both filming and editing. The sound and picture units must be processed separately, then synchronized with each other.

Video Tape

In 1956 a new type of projection and recording system was introduced. This method recorded television electronic signals onto two-inch wide magnetic tape, similar to the quarter-inch tape used for audio recording. This new video tape system offered instant recording and playback, better picture quality, and the lower cost of re-usable tape. The first practical video tape recorder was used in the delaying of network broadcasts for the different time zones. Within two years most local TV stations had purchased one or more machines and were using them to record programs for playback in periods lacking a studio crew, for recording commercials and programs that were to be repeated several times, and to record remote broadcasts, thus avoiding costly line charges.

New techniques of electronic editing that have made video tape as flexible as double system film editing, along with the development of high-fidelity color recording and shoulder-pack camera rigs, have led proponents to argue that video tape may some day replace film to local TV station operations.

TELEVISION FILM

Television film falls into two categories: stock footage and original footage.

Stock Footage

Film secured from existing sources is stock footage. The Navy has millions of feet of processed film in its vaults at NPC, all of which is cataloged and indexed. Any public affairs office requiring historical footage for a television program can request it in accordance with guidelines contained in the Manual of Naval Photography.

Some of the films listed in the U.S. Navy Film Catalog are cleared for television showing. From time to time CHINFO distributes listings of films which have been cleared for commercial TV use. Copies of these films may be obtained from branch film libraries or from the nearest naval district public affairs office. Branch offices are maintained in New York, Chicago, and Los Angeles to service needs of local TV stations.

Original Footage

When it is necessary to go out and shoot raw footage of an event or subject, or to produce the desired film clip or feature, the result is referred to as original footage. Most small stations and many large stations rely upon 16mm silent film coverage, backing up the film with live or taped narration. Color film is now used almost exclusively.

PRODUCTION STAFF

The size of the production staff varies with the type of program. A 15-minute newcast over a local station obviously doesn't require as many people on its production staff as a 90-minute spectacular aired over a major network. Most scripted shows, however, have a producer, director, floor manager, and various associate directors.

The Producer

The producer handles the business side of the program. He controls the purse strings, hires performers, schedules rehearsals, and makes the necessary legal arrangements for the clearance of music and other copyrighted material. In general, he's the creator of the show and solves whatever problems require solving in formulating the production. Most producers have considerable background in show business and experience involving related administrative matters.

The Director

The director is responsible for the success or failure of the program from an artistic standpoint. He directs the performers and makes the important decisions involving camera shots, music, script, sound effects, costumes and sets. In short, he's the boss and has the last word on everything that takes place while the program is being rehearsed and when it is on the air. He takes the physical properties given to him by the producer and turns them into an artistic vehicle that attracts and entertains viewers. He works closely with the producer in putting the show together.

The director works from the control room, where he can see everything that's taking place on the studio floor while the program is on the air, using a bank of monitors which show all the shots being taken by the cameras. He selects the picture he wants from the monitor by calling out the number of the camera taking the picture. An engineer or technical director then pushes a button that automatically puts that camera on the air. Quite often in smaller stations, the TV director will push the buttons himself.

The director is extremely busy during the program. He observes everything carefully and misses nothing. He attempts to anticipate problems before they arise, or solves them instantly when they do. He directs and coordinates the efforts of cameramen, sound men, lighting men, performers, announcers, the floor manager, and sometimes even the stage hands. His primary objective is to make sure that the best results are obtained through the concerted efforts of everybody involved.

Sometimes the functions of the producer and the director are combined. When this happens, the producer-director then does everything involved in preparing and directing the show. On large-scale productions, however, the director may be assisted by a technical director and one or more assistants, known as associate directors.

Technical Director

The technical director is responsible for switching camera shots on instruction from the director. He operates a battery of buttons, dials and levers which enable him to make transitions from one camera picture to another.

Associate Directors

Associate directors may be used as necessary to assist the director on musical arrangements, choreography, lighting, special props and stage effects, and similar specialized aspects of TV programming. In many cases, an associate director may be nothing more than the director's right hand man — a man who can take some of the burden off the director's shoulders when the program is on the air. He may cue the director from the script by telling him what's coming up next and how soon, or he may assist the director in directing cameramen or instructing the floor manager.

STUDIO FLOOR

The studio floor generally is a small space that barely accommodates the performers, equipment, and sets required to produce a show. The floor manager, cameramen, and boom man are usually the most important men on the floor when a program is on the air, besides the performers. Figure 10-1 shows a studio floor in a typical TV station.

Floor Manager

The floor manager is the traffic director on the studio floor. It's his responsibility to see that the action on the studio floor takes place at the right time and the right place. He receives instructions and directions from the director, then relays them to the performers. He uses hand signals, cue cards, or faint whispers to pass on this information.

The Cameramen

One or more cameramen operate the TV cameras on the studio floor. Each camera is numbered and transmits its own picture to a separate monitor in the control room. The cameras may be positioned on dollies, cranes or pedestals, and may be moved back and forth

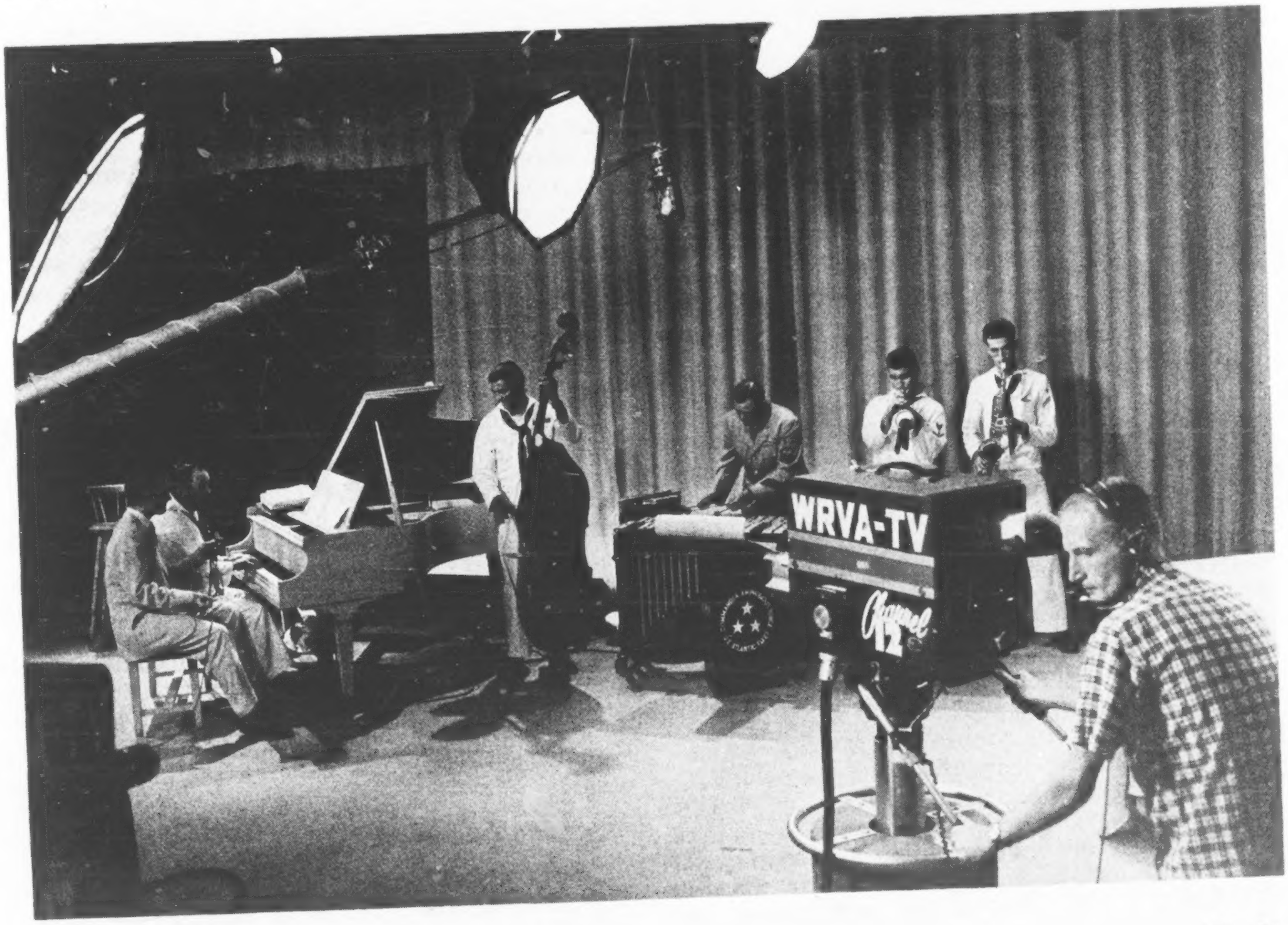


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Figure 10-1. —A typical studio floor.

and up or down by the cameramen and their assistants.

There's a monitor on each camera through which the cameraman composes his scene. It shows the exact picture his camera is transmitting. Each color has a telezoom lens which allows for a variety of shots ranging from extreme close-ups to long shots without moving the camera. Black and white cameras (a few are still being used) have four lenses mounted on a turret to get the same effect.

The cameramen wear earphones and take directions regarding camera shots from the director or technical director in the control room.

The Boom Man

The boom man follows the voices of the performers with a portable microphone boom. This is a large stand on a movable dolly which permits flexible adjustments of the microphone's position. The horizontal arm of the boom may be extended or retracted and moved from side to side. The mike may also be raised or lowered. The boom man also wears earphones, taking his instructions from a sound engineer in the control room.

STAGE SETS

Because there's a premium on space in most TV studios, stage sets, scenery, and props are designed or purchased with versatility in mind. The sets are made in such a way that they may be dismantled and stored away for future use. Certain stock parts are used over and over again to achieve different effects on different shows. A little ingenuity and a lot of fresh paint in the hands of a clever designer can do wonders for old sets (fig. 10-2).

In creating a set, the designer attempts to give it a feeling of depth because of the limited space on the studio floor and the small size of the TV picture. He does this by the clever use of perspective to make the sets look deeper from front to back than they actually are. Certain lighting techniques may be combined with certain sets also to achieve depth and various special effects.

CONTROL ROOM

The control room is enclosed by a large glass window and is situated somewhat above the level of the studio floor. It contains a maze of equipment which supplies power, keeps the signal on its assigned frequency, and controls the sound and picture emanating from the floor. Audio engineers control the sound, video engineers control the picture, and a battery of technicians check the equipment constantly to make sure that everything is working correctly (fig. 10-3).

About five monitors are standard equipment in most control rooms. There's a master monitor showing the picture being sent to home receivers; a preview monitor showing the motion picture or film slides being projected in the projection room; and at least one separate monitor for each "live" camera on the studio floor.

The producer, director, associate directors, and various program assistants sit in the control room when the show is in progress. The control room gives them a good vantage point from which to observe and direct the show.

In a large TV station, there may be two control rooms built on two levels. The lower level may contain all the equipment, engineers, and technicians, while the upper level may be used by the director and his staff. No two TV stations, however, are organized and equipped exactly the same. This chapter only provides a generalized view of how a typical station may be organized for producing a scripted show.

PROJECTION ROOM

The projection room is usually separate from the control room. It's equipped with an assortment of motion picture, lantern, and slide projectors used in showing movies, film clips, slides, still pictures, and illustrations on TV.

One or more technicians operate the equipment and are responsible for getting the right material on the air at the right time. Because of the split-second timing required in projecting this material, they must be alert and insert it when needed without awkward transitions or noticeable gaps in the programming.

The projectionists have a script of the entire broadcast schedule and set up their material in advance for showing. They also have a master monitor which shows them what is being broadcast.

Like the cameramen and the boom men, the projectionists take their orders from the director or an assistant director in the control room. Cueing by the projectionist is extremely important.

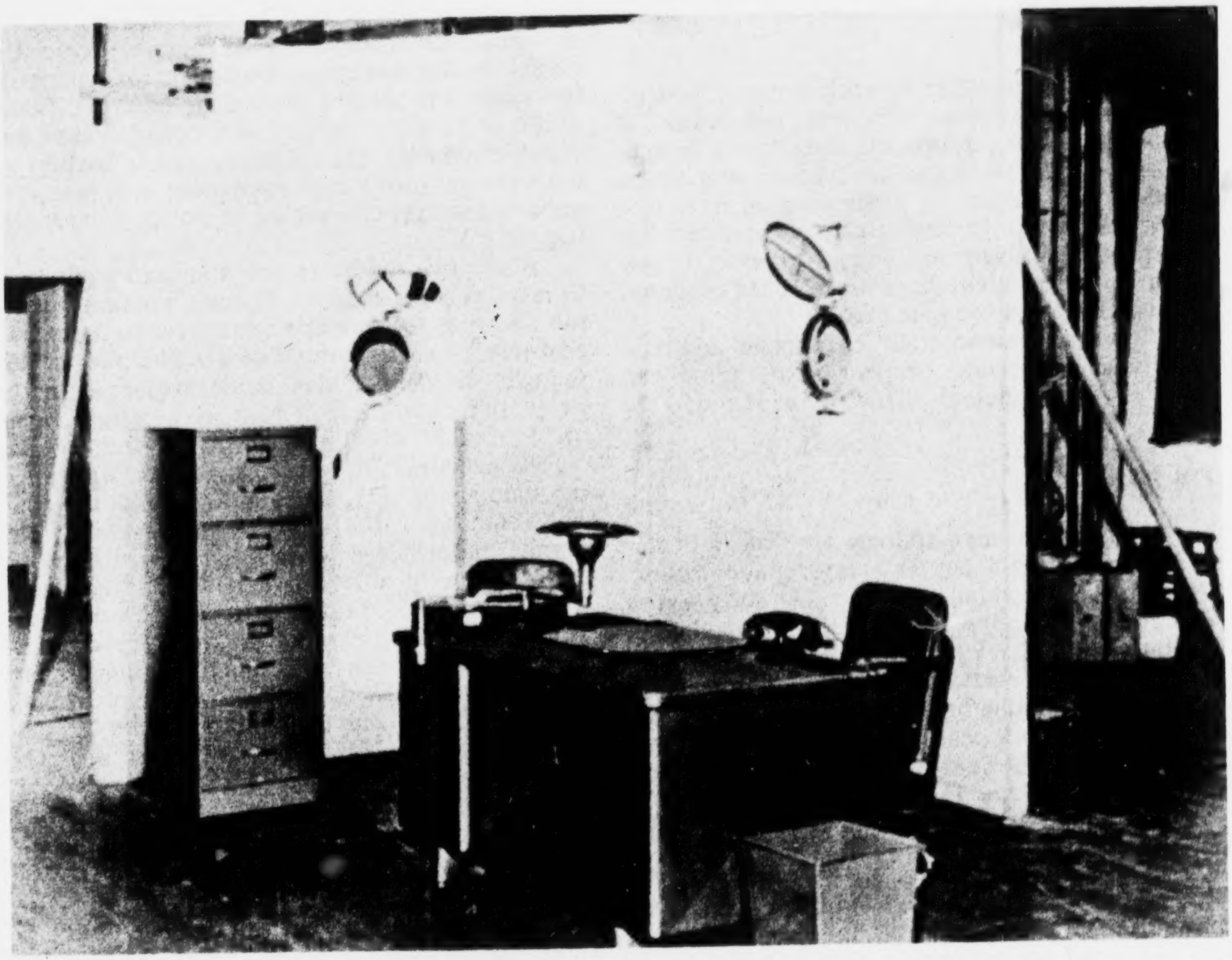

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Figure 10-2.—Stage set depicting scene aboard ship.

CAMERA MOVEMENTS

During the telecast, the director gives instructions to cameramen about how the camera should be moved, at what speed, and what shots they should get. The following are examples of these directions:

- DOLLY IN (SLOW, FAST, ETC.): Move camera and mount toward the action or subject.
- DOLLY BACK (SLOW, FAST, ETC.): Move camera and mount back from action or subject.
- TRUCK RIGHT (OR LEFT): Move camera and mount parallel to the action.
- PAN RIGHT (OR LEFT): Pivot camera horizontally while the mount is stationary.
- TILT UP (OR DOWN): Pivot camera vertically while the mount is stationary.
- FRAME: Center the subject or action in the viewfinder.
- BREAK TO.......: Cameraman moves camera to another location in studio.
- FOCUS: Cameraman brings the subject into focus by turning the appropriate knob on his camera.

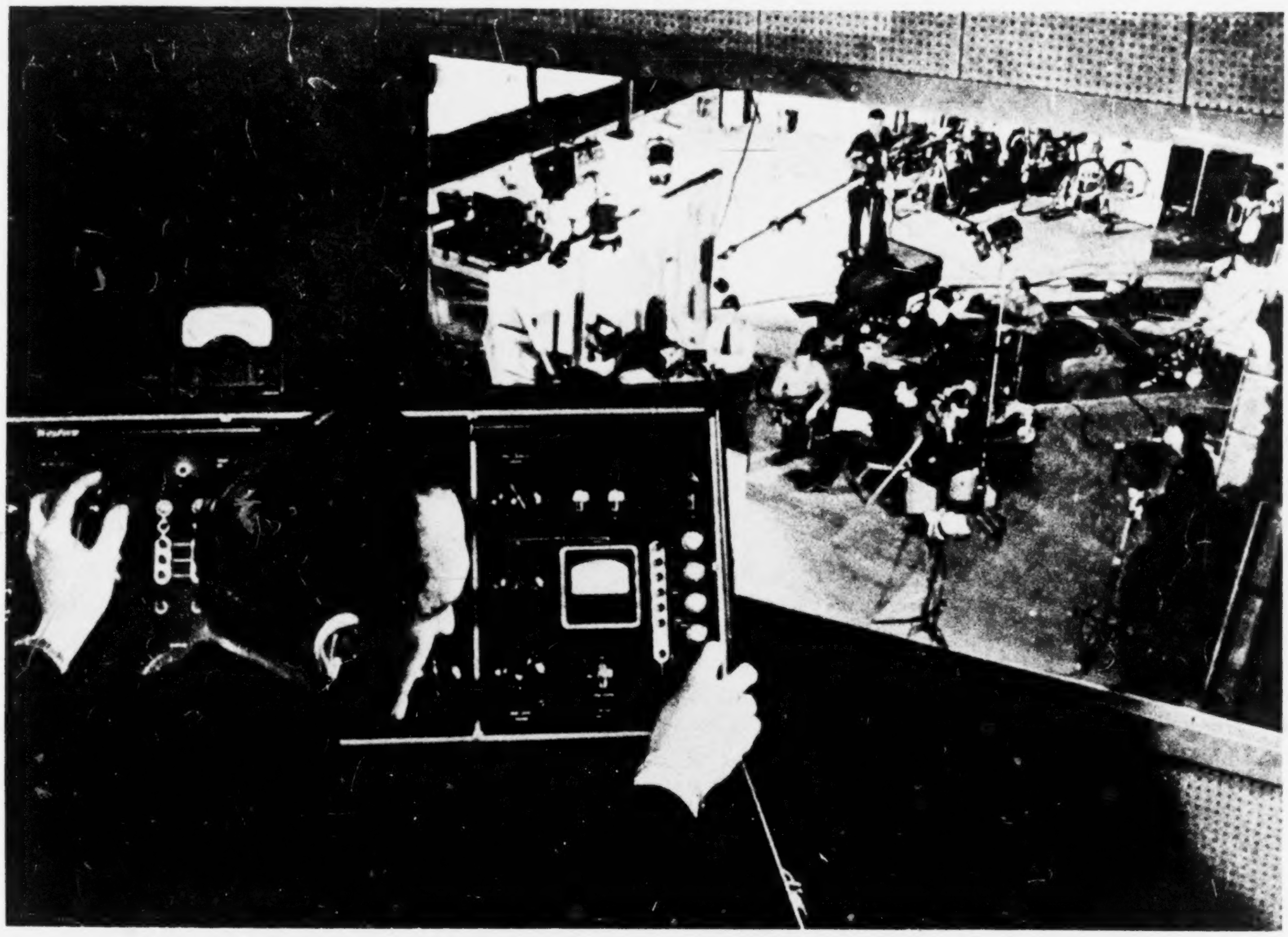

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Figure 10-3.—Audio engineer controls the sound recorded on the stage set.

CAMERA SHOTS

In addition to telling the cameramen how and when to move, the director also calls for different types of shots. Common terms are:

- COVER SHOT: Used as the opening shot to establish a scene. In a dramatic program, it could be used to help the viewers see the entire shape of the room, all the furniture, how it's placed, and so forth.
- LONG SHOT: Slightly closer to the action than a cover shot. The long shot can show a group of people and establish their physical relationship to each other in space.
- MEDIUM SHOT: Closer to the subject than a long shot. Normally, in the medium shot the lower edge of the television scene is about level with the subject's waist.
- MEDIUM CLOSE-UP SHOT: Closer to the subject than medium shot. Shows from chest up.
- CLOSE-UP: Still closer to the subject than any of the preceding shots. This shot shows the head and shoulders of the subject.

EXTREME CLOSE-UP: Shows just the face, or a portion of it.

- 2-SHOT: Camera frames two people.
- 3-SHOT: Camera frames three people.
- OVER-THE-SHOULDER-SHOT: Over the shoulder of one subject, into the face of another subject.
- LOOSEN: Camera moves back slightly to show more area around subject or action.
- TIGHTEN: Camera moves in slightly to show less area around subject or action.

Television camera shots may be classified as:

- FIELD OF VIEW: LS—long shot; MLS—medium long shot; ELS—extreme long shot; MS—medium shot; MCU—medium closeup; CU—closeup; ECU—extreme closeup; INT—interior; EXT—exterior; DAY—day; NIGHT—night shot.
- CONTENT: 1-shot; 2-shot; 3-shot; chest shot; shoulder shot, waist shot, and so forth.
- ANGLE: high, low, head on, over-the-shoulder, and so forth.
- MOVEMENT: dolly shot; pan shot; tilt shot; zoom shot; and so forth.

PRODUCTION TERMINOLOGY

Every television program requires complete coordination and cooperation by the talent and technical crew. To accomplish this, certain standard commands have evolved, which call for some definite and precise response.

The director's vocabulary includes terms which are used in talking to the switcher. The switcher or technical director is the person who operates a device called a switcher. At the command of the director the switcher punches a button or moves a lever which electronically selects one or more pictures for transmission. The switcher must be ready to follow the director's order without delay. However, he must not anticipate the director to the point of performing some operations before he is told. The director will normally give two commands to the switcher for each change of picture. The first command will be a "ready" cue and the second will be the command of execution. Here are some examples:

"Ready to take two . . . take two"
"Ready to dissolve to one . . . dissolve to one"
"Ready to fade to black . . . fade to black"
"Ready to fade in one . . . fade in one"
"Ready to change slide . . . change"

The director will also be given instructions to the audio control man. Some examples are:

"Ready music"—audioman stands by
"Hit music"—audioman starts music
"Music under"—music volume is reduced
"Booth"—open microphone in announcer's booth
"Music up"—music volume is increased
"Sneak music under and out"—slow fade out of music
"Fade out sound and picture"—simultaneous visual fade to dark and audio fade out.

The director's representative on the studio floor is the stage or floor manager. Through him, the director's instructions are relayed to the on-camera performers. Each of the director's commands called for an action by the stage manager. Generally, this is a signal or cue that can be given by a hand or arm signal. Figure 10-4 lists some commands that a stage manager is likely to hear, their meanings, and a description of the signals that will be given by him to the performers.

TELEVISION PROGRAMMING

While the major portion of the programming of most television stations continues in the entertainment category, broadcasters, in the fulfillment of their duty to serve the various needs and interests of the public, include in their program schedules news, special events coverage, editorials, and coverage of a wide variety of public affairs subjects. You will be concerned primarily with the latter category of broadcast programming.

Television stations have certain hours which are more readily filled than others with public interest programs. You must study station programming in your location in order to determine times when Navy material will be most acceptable.

Despite relatively large time budgets for public interest/public affairs broadcasting, television news editors, producers and station community relations personnel are bombarded with a heavy and constant flow of news and special interest material, and competition for available sustaining and public interest airtime is heavy.

Only with novel, current, newsworthy, and well-presented ideas and news-features can you assure yourself of a share of the public interest market.

Good relationships with station personnel will go far to ensure the success of your mission, but will not compensate for poorly-presented, inaccurate or overly-generalized material.

Recognized categories of programming either of direct or incidental interest to Navy public affairs are:

- Newsfilm (discussed in previous chapter)
- Community expression
- Local talent
- Children's programs
- Religious broadcasts
- Weather and markets
- Sports

COMMUNITY EXPRESSION

Community expression programming often takes the form of panel shows, "man-on-the-street" interviews, television community forums with guest speakers, or informal exchanges between a station staff member and a guest. All may be "broken" with music or commercial messages.

Naval personnel are encouraged to take part in programs of this nature, and the public affairs office should encourage invitations, if the program is conducted with dignity and propriety.

Some Navy interest programs are:

- Community relations
- Welcomes to new commanding officers, farewells for predecessors (in separate presentations).
- Navy participation in community affairs; messages (live or recorded) from officers in command opening local charity and public service campaigns; "thank you" for local participation in affairs of Navy interest, such as Armed Forces Day or Navy Day.
- Discussion of mutual problems and proposed means of solving them.

LOCAL TALENT

The Navy long has been a source of excellent entertainment, vocal groups, musical organizations, and individual talent. Many Navy men and women have continued into professional entertainment ranks following naval service. The Navy encourages ship or station entertainment programs, a number of which are suitable for commercial television presentation ashore.

Public affairs personnel should be alert to entertainers among the crew who might be likely candidates for local commercial and sustaining programming.

All talent presentations should identify individuals, their backgrounds, their responsibilities in the Navy, and how they contribute to the Navy's mission.

TV station staff writers and producers generally enjoy the opportunity to assist in the scripting and production of individual acts when the facilities of their station are used.

CHILDREN'S PROGRAMS

A classic example of good public relations in a children's milieu is that of the late Fiorello LaGuardia of New York who, during an extended newspaper shutdown several years ago, took to the airways each Sunday to read syndicated comics from newspapers outside New York. LaGuardia, an astute politician, earned votes in succeeding elections because of the image he projected as a friend of children.

Comic pages ordinarily are not a vehicle of naval information. The New York mayor's technique does, however, illustrate the importance of children as "opinion makers" among parents and adult relatives.

Included among the possibilities

- Transportation of Navy children in groups to childrens' programs and their participation to project Navy personnel and families as typically American.
- Programs of Boy Scout activities with Navy participation.
- Children's programs from naval installations.
- Navy talent programs for installations, featuring participation by children from adjacent communities.
- Films for television use of youth cruises, Navy League, sea scouts, or Boy Scouts.

RELIGIOUS BROADCASTS

Religious programming, particularly on Sunday and in the early morning on weekdays, occupies a portion of most stations' broadcast time. Many stations provide almost daily religious telecasts during the Lent period.

As a community service, public affairs staffs often encourage Navy chaplains to participate in local services and arrange broadcasts and telecasts to audiences in adjacent communities of station and shipboard religious services.

COMMAND	MEANING	DESCRIPTION
Places	See that all performers, props, cameras, and studio personnel are in place, ready to begin.	Call out "places, please"
Stand by	Alert the people in the studio that the program or rehearsal is about to begin.	Call out "stand by, please"
Ready to cue him (her)	Alert the performer that the camera is about to be switched on, and on the cue, he will begin.	With palm extended forward, hold one hand outstretched above the shoulder, other hand pointing to camera that will be on.
Cue	Signal the performer to begin.	Point at the performer using the whole arm.
Cut	We will stop here. Signal the performer to stop.	Call out clearly, "Cut please" or draw finger across throat.
Ready to move to 1 (2)	I am about to switch cameras. Alert the performer so he will be ready to face the other one.	Elbows straight, point with both hands to the camera that is on the air.
Move him to 1 (2)	I am now switching cameras. Indicate this to the performer.	Using a pendulum-like motion swing both arms so that they stop, pointing straight to the camera that is now on the air.
Ready to show him 15 (10, 5, 4)	The performer will have 15 minutes remaining in his portion of the program.	Pick up the time card marked 15, but do not show it to him.

174.83.1

Figure 10-4. —Typical commands to a stage manager.

COMMAND	MEANING	DESCRIPTION
Show him 15	The performer has 15 minutes of remaining time.	Hold the card near the lens of the on-the-air camera or wherever the performer can see it. Hold it until you are sure he has seen it, but do not expect him to acknowledge it in any way.
Stretch him (her, them)	We are approaching the end of the material for this program but we have time remaining. Signal the performer that he must slow down or ad lib to fill the time.	With arms extended forward slowly draw the hands apart as if stretching a rubber band.
Show him (her, them) a cut	Indicate to the performer that he must conclude his remarks.	Draw one finger across the throat.
Move them together	Indicate to the performers that they are standing too far apart. They must move together.	Bring hands together, palms in.
Move them apart	Indicate to the performers that they are standing too close together and must part.	Push hands apart, palms out.
Move him closer	The performer is too far from the camera. He must move slightly toward it.	Move hands from face toward performer with palms facing him.
Speed him (her) up	We are running out of time and the performer is not far enough through his material. Indicate to him that he must hurry through or delete some portions.	Make large rapid circular motions with fingers and hand in front of body.

174.83.2

Figure 10-4.—Typical commands to a stage manager—Continued.

WEATHER FORECASTS

The Navy offers its weather observation and forecasting data, particularly severe weather warnings, to commercial radio and television outlets. At some remote locations, naval weather stations provide taping or direct live broadcasting of local weather observations and forecasts as a public service to local communities.

Public service presentations of the art of weather forecasting, the science of its observation and the principles involved are other areas of public service to adjacent communities.

SPORTS

Many commercial radio and television outlets broadcast inter-Service and intra-Service sports events on both a sponsored and sustaining basis.

Public affairs staffs coordinate Navy participation in sports broadcasts and telecasts, including preparation of copy when required, arranging pre-event and post-event interviews and developing background material on events and participants. In certain cases, PA personnel may become actual participants in broadcasts and telecasts.

To increase Navy participation in sportscasts, you should scan personnel records to determine whether members of your command have had college or professional sports backgrounds prior to entrance into naval service. Members of local Navy teams should be screened as to previous sports backgrounds.

TELEVISION GRAPHICS

Anyone associated with television production learns quickly that he needs a "working knowledge" of the many contributory fields. One of these is graphic art. All TV shows use some kind of graphic materials—title cards, photographs, charts, to name a few.

Graphic materials greatly enhance news and feature productions, spot announcements and virtually all types of TV programs. Keep in mind that, in television, it is important to present information visually as often as possible. Without visuals you might as well be on radio. People tend to be "visual prone." Generally, they remember this type of information better and longer than just the spoken word. This is a basic reason for having television—seeing what you formerly could only hear about.

SHAPE OF TV PICTURE

The shape of the TV picture tube conforms to an established formula. The proportions of this standard shape are three (3) units high and four (4) units wide. This formula is called the Aspect Ratio. Pictures that do not conform to this ratio are said to be "out of ratio." If you are starting out with a square or vertical picture, part of that original picture would not be sent out over the system without "over shooting" (showing the sides of the graphic). Only the 3 X 4 shape will be transmitted regardless of the original format of the picture information—unless special shooting techniques are used.

SIZE OF VISUALS

There is no one size of card for all TV art work or pictures. However, a generally accepted standard size for most cards used in the studio is 11 X 14 inches, with the copy filling 8 1/2 X 11 inches of the card, to allow for the area that will be lost in transmission.

Almost all TV art work can be done on the 11 X 14 card. Maintaining this standard size for all studio cards helps in many ways:

- When you have more than one card for a production, it is easier to handle one size on a card stand than a number of cards in varied sizes.
- The 11 X 14 cards will fit into a standard file cabinet and thus be kept in good condition. This is important, particularly if you intend to use the same visuals again.
- The 11 X 14 is generally considered to be a standard size in the commercial art world as well.

Photos and other pictures may be mounted to the 11 X 14 cards also. The 8 X 10 photos all work well on this size, and most pictures from magazines will fit. Even if the picture is small, it is still advisable to mount it on the standard size card for ease of handling and operation.

ART AREA LIMITATIONS

Regardless of the size of the visual, there are three very definite area limitations to keep in mind when designing or preparing art work. These are the scanning, essential, and border areas.

Scanning Area

The total picture or area that the camera "sees" is called the scanning area. However, there is a peripheral loss of picture area caused by transmission and reception. The actual amount of loss depends on camera adjustment and the condition of the TV receiver, but is usually about 10-15% of the total scanning area. See figure 10-5.

Essential Area

The part of the picture that is seen by the viewer should be no less than the total amount of essential information to be put across to the viewer, so this portion of the visual is called the essential area. In the case of program titles or credits, for example, the essential area includes all of the title or other lettering.

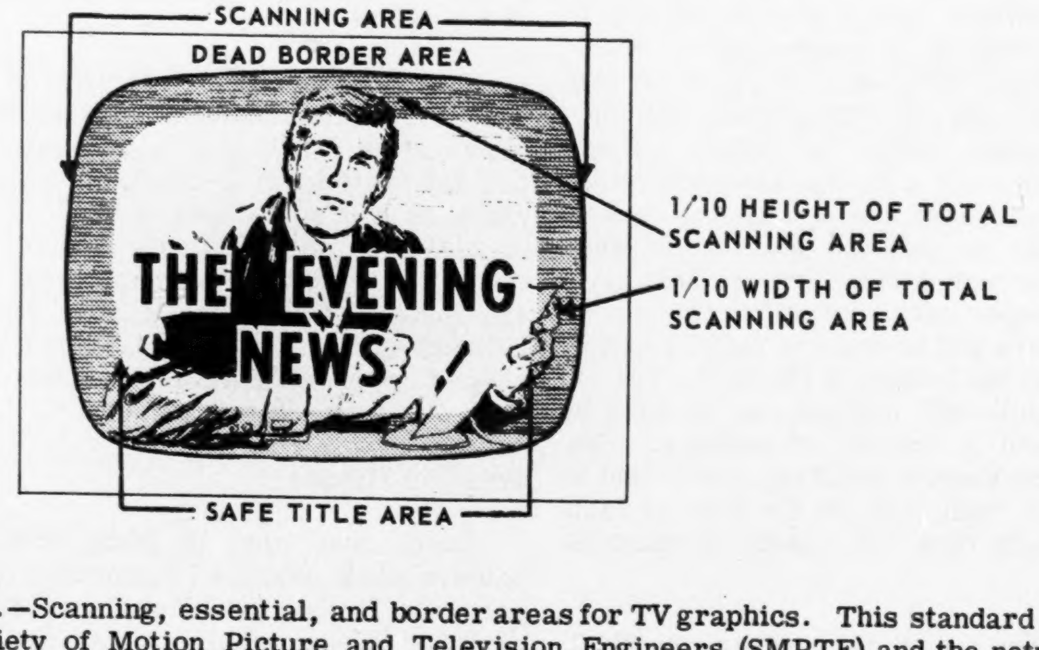
Border Area

Every visual needs a scanning area and an essential area. However, the border area is sometimes almost as important as these two. There should always be a border around the scanning area for several reasons:

- A border will help protect a picture from damage if dropped.
- A border protects art work from fingerprints and smudges by providing a "handling area."
- You may be posed with the problem of turning quickly to a card when the camera goes live. The border may prevent your audience from seeing past the card at some behind-the-scenes activity if by chance the camera did not have the time necessary to properly frame on that picture.
- It serves as a "bleed-off" area for overscanned sets and transmitters.

VISUAL TYPES

Visuals come in various forms, each having a name that makes it easily identifiable to production and art work personnel.


SCANNING AREA
DEAD BORDER AREA
THE EVENING NEWS
1/10 HEIGHT OF TOTAL SCANNING AREA
1/10 WIDTH OF TOTAL SCANNING AREA
SAFE TITLE AREA

174.84
Figure 10-5.—Scanning, essential, and border areas for TV graphics. This standard was developed by the Society of Motion Picture and Television Engineers (SMPTE) and the networks to guard against loss of lettering and other essential information.

Card Types

One type of card frequently used in the studio is the STANDARD STUDIO CARD. It offers only illustration or pictorial type information—never with lettering. The picture may be a mounted photo or an illustration done by the artist. Thirty-five millimeter slides and other transparencies are usually made from standard cards.

Most of the other cards fall into a general section—the title cards.

- The PLAIN TITLE CARD has printed information only. This card may be dark or light with contrasting letters. Plain cards show little imagination, and should usually be avoided.
- The title card that has both printed material and pictorial information is the ILLUSTRATED TITLE CARD. The picture may be either art work or photography. The lettering may be either on the card itself or on an overlay.
- A SUPER TITLE CARD is one that has white lettering on a dark background. This image is "superimposed" over another picture from another camera. This technique is good for placing the name of the talent on the air at the same time the talent is talking. Don't super titles over performers' faces. Use the lower third of the super card. The super is usually the only time you should ever use two extreme shades.

Whenever possible, put motion into your visuals. For example, you could prepare a pull card to make lettering or graphs appear gradually. It's a simple technique. Assume that you would like to have the line "Read along with me" appear as a super, letter by letter. First prepare a super card with the sentence on it. Then take a plain black studio card and darken the lefthand edge so that the white of the edge will not bleed through during a super. This card will cover the super card. By pulling this cover card from camera left to camera right, you will gradually reveal the letters of the title. Variations of this "pull-off" method can be used to show graphs and a variety of motions. See figure 10-6. For smooth handling, you'll find it helpful to put a "pull tab" on the edge of each pull card. Such tabs can easily be made of masking tape.

A card that has a picture in either a vertical or horizontal format must be handled differently:

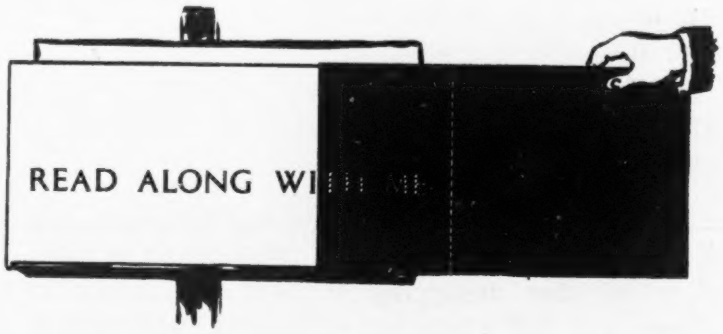


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Figure 10-6.—The title card pull-off technique.

- The TILT CARD is a vertical card in which the camera will tilt up and down to cover the information.
- The PAN CARD involves the side-to-side panning on a card with a horizontal format. This is another method for getting motion from an otherwise static visual.

Flat Picture

The flat picture, or still, is extensively used in some situations. These may be any size according to production needs. Maps on walls or large "poster type" drawings are considered to be stills, the same as the smaller 11 x 14 cards. Stills are shot "live" in the studio in front of the cameras.

35mm Slides

The most common technique of presenting still visual information on television is the 35mm slide. This type is generally introduced into the system via the projection room (or film chain as it is sometimes called). The changing of slides is done from the control room, and there is no delay between pictures. Also, this eliminates the need to tie up a studio camera with art work. These slides are extremely convenient, especially since it is possible to make your own with a 35mm camera.

Polaroid Method

Slides may also be made with a Polaroid camera using positive transparent film. This is particularly good for immediacy. This Polaroid camera offers pictures that are 3 1/4 X 4 inches in size, in color or black-and-white print,

print-and-negative combinations, and transparencies. This last method is a popular means of acquiring fast visuals for TV. Polaroid also offers plastic frames for mounting these transparencies. They work well for rear projection during news and other information productions. Pictures may be taken of an event and be shown almost immediately afterward. In addition, rear projection enables a variety of background settings in other types of productions.

Transparency (8 X 10)

The 8 X 10 transparency can be very useful in the studio. It should not be too difficult to have the 8 X 10 transparency made through your photo lab or graphic aids shop. Such transparencies can be shown in a device called a "light box," which need only contain a low wattage bulb and a good piece of frosted plastic or glass to diffuse the light. This same kind of transparency may be used on the overhead projector for either a frontal or rear projection screen. Either way works well for TV.

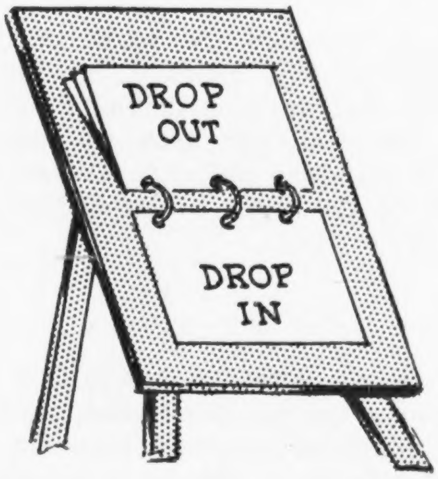
When you must present a substantial amount of lettered information, such as sports scores and closing credits, drop-out, drop-in, or crawl title cards are often convenient.

Drop Cards

For the drop-out or drop-in method, the cards must be specially rigged. The principle is the same used in loose-leaf folders, except that the ring binders are mounted horizontally on a board or stand. In some stations these are called flip-cards, the perforations made through the bottom edge of each card (drop-out). For the drop-in method, the perforations are made at the top of the card. See figure 10-7.

Crawl Device

Crawl titles are used often in television. Many shows use this technique for displaying closing credits. Typically, a series of titles, names or sports scores is reverse lettered (light on dark) on a long strip of paper, which is then fastened to a drum (called a crawl). The drum can be rotated manually—usually be some sort of hand crank—or is motor-driven. See figure 10-8.



174.86

Figure 10-7.—When changing from one drop-in card to another, the card seems to fall "into" the camera shot and therefore seems to "appear" on the screen. Drop-out cards seem to fall "out" of camera range or "disappear" from the screen.

PREPARATION TECHNIQUES

There are a few "musts" that should be of concern to anyone participating in the preparation of visuals for television.

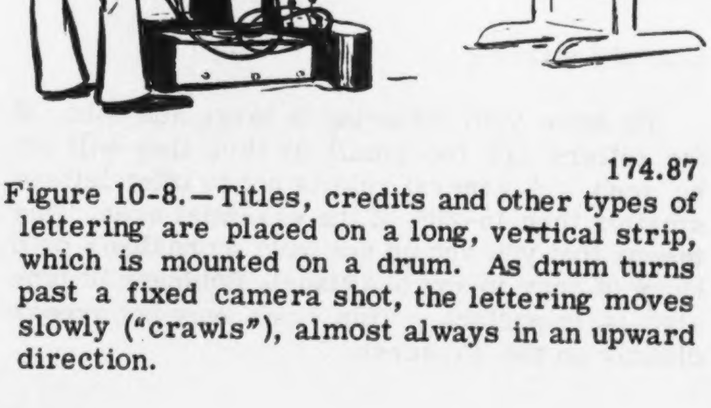


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Figure 10-8.—Titles, credits and other types of lettering are placed on a long, vertical strip, which is mounted on a drum. As drum turns past a fixed camera shot, the lettering moves slowly ("crawls"), almost always in an upward direction.

Contrast

Contrast is probably the most important quality involved in good reproduction over the TV system. Good contrast means that the picture has enough dark and light areas to make the subject matter stand out well. An all-over-gray picture of about the same shade will not show up well over TV.

Simplicity

Simplicity is essential. Art work that is too complicated may not be understood, and cards that offer too much information at one time may not be completely read. People in general will pass up a visual with too much lettering on it. Remember the rule: "Bold and simple."

Readability

All copy or lettering must be readable. Fancy lettering may "look good" on paper, but might not permit the audience to understand what you are saying. After all, we don't use lettering unless it is necessary, and if it is necessary, the audience should be able to read it. A program on Japan might look good with an opening title having Japanese writing, or English stylized to look that way, but it might not read well. The audience may know that the program is about Japan, but may not be able to decipher the title information.

Size of Subject

The size of the subject in the picture is important also. Try to keep the main subject somewhat large within the picture that you are offering. There may be times that you can shoot a picture twice if the subject is small—once for the entire picture and again as a close-up of the main subject.

Size of Lettering

Be sure your lettering is large and bold. If the letters are too small or thin, they will not be seen. A general rule is not to offer letters smaller than 15-20% of the essential area. This means that you should not have more than 5 or 6 lines of copy in any one visual. Boldness of type also is important. Thin lines may not appear clearly on the TV sceen.

PROTECTION OF VISUALS

It's important to provide a place for storage of art cards and various types of visuals used for television productions to protect them from damage. If you stick to the standard size of studio cards (11 X 14), you'll be able to file them in legal sized file cabinets. The 8 X 10 transparencies also will fit into these files. Larger items must have special shelves or bins to allow them to stand upright. Of course, 35mm slides can be stored in boxes or cabinets designed especially for them.

REMOTE BROADCASTS

When a TV station schedules a remote pick-up from outside the studio, a specially equipped truck carrying the necessary equipment, a director, announcer, engineer, and technicians are dispatched to the scene. The truck is literally a small TV studio on wheels. It has two or three cameras, microphones, thousands of feet of connecting cable on reels, and a miniature control room.

Some mobile units are equipped with their own gasoline-engine generators to supply power. Others depend on electrical power from a source in a nearby building. Because mobile units don't have the power to transmit directly to home viewers, their broadcasts are beamed to the station transmitter, where they are relayed.

A remote broadcast may be defined as any live telecast that originates anywhere except at the studios of the broadcasting station or from its network. They are often referred to as "on location" broadcasts, "on-the-spot," or "live pickups."

NAVY POLICY

Where security and operations permit, live local broadcasts and telecasts may be made from Navy ships, stations, and aircraft by civilian media representatives (Part D, PA Regs). However, live network broadcasts and telecasts require approval by the Chief of Information.

The Navy assumes responsibility for the transmission of a signal until it leaves the transmitting Navy antenna. Once the signal leaves the antenna, it then becomes the responsibility of the network or station desiring the broadcast to receive it.

There are certain Navy communications instructions which provide policy guidance when coordinating a live ship-to-shore broadcast with commercial media. These instructions may be found in the communications office aboard your command.

TYPES OF BROADCASTS

Programs presented via remote broadcast usually provide coverage for news events, ceremonies, or sports events. Public affairs personnel must be particularly aware of broadcasts of this type because many Navy special events and adverse news situations are often broadcast from the site of the action. Some examples of Navy-connected remotes are parades, award ceremonies, weapons demonstrations, open houses, training maneuvers, sports events, and major naval disasters. Whenever possible, live coverage should be coordinated with local and national TV stations and networks for maximum impact. Examples of Navy-connected remote pick-ups are the live telecast of space vehicle recoveries aboard the support carriers at sea.

ADVANTAGES

By far, the greatest advantage of the remote telecast is the immediacy it offers. Immediacy places the audience at the scene of the event. The audience is able to see and hear the sounds of the event taking place and sense the reactions of the participants and observers. The immediacy of the remote telecast lends an air of authenticity to the report.

Remote coverage adds variety to a station's program schedule. It is refreshing to be taken from daily station broadcasting routine to another site miles away where something of interest is taking place. Program variety builds listener appeal for the station—a good point to keep in mind when attempting to sell a station on your idea for a remote telecast from your command.

Perhaps of greatest importance to you, the remote broadcast is a good way to publicize a command activity. It lets the viewer know that his tax dollar is being well spent. It answers questions he may have about certain naval activities in his area. The remote broadcast builds good will and understanding between the Navy and civilian publics.

PROBLEMS

Remote brodcasts sometimes present problems to public affairs personnel. However, practically all of these problems can be traced to one basic problem that is inherent in every remote broadcast—the lack of controlled studio conditions. At the remote site there are no acoustically-treated walls and ceilings to keep out noise and curious onlookers. Audio and video equipment and cables are exposed to the weather and the curiosity of visitors. Defective equipment is not as easily and quickly repaired at the remote site. The only way these problems can be overcome is to plan for trouble and be ready for it. It must be remembered that the advantages of a well-planned telecast far outweigh the disadvantages.

PLANNING REMOTE TELECASTS

The public affairs office is responsible for ensuring a good show. You owe the viewers a program that is both interesting and informative. You also owe a good program to the management and crew of the local station that has agreed to do the broadcast from your ship or station. If you keep the station happy, they will be more likely to grant you their valuable "time" the next time you ask for it. Last, and never to be forgotten, you are responsible for telling the Navy's story effectively.

The only way to be sure of a high quality show is to plan carefully in advance. Consider what public affairs objective can be served, and build the show to achieve that objective. Don't leave to chance anything that you can arrange ahead of time. List all the preparations that should be made and see that they are carried out. Look at your plans with the eye of the viewer: consider the difficulties that may cause awkwardness or loss of interest and plan how you will overcome them.

PREPARATIONS

When an agreement has been made to do a remote broadcast, there are many things that need to be done. The first of these is to coordinate the efforts of your public affairs office with those of neighboring commands. Set up telephone lines for the broadcast. Make sure ample power is available (ordinary buildings are wired for 15 amps per room; a remote TV set-up normally requires 90 amps). Will transportation be necessary? Will the station crew need to be fed? Notify the security people. These are a few of the many arrangements that must be made in advance of a remote telecast from your command. Others include:

Promotion

Promotion is valuable to the success of a remote telecast. A promotion campaign can be carried on through the use of posters, the command newspaper, the local newspaper, and the radio/TV station that will be carrying the program.

Fill Material

The final step in preparing for the remote telecast is the preparation of fill material. Fill material is defined as notes and background information used to brief the announcer while he is on the air. These notes are prepared and compiled by Journalists far in advance of the telecast. They should include as many bits of information as possible pertaining to the event to be broadcast.

Items that may be included are: biographical sketches of key personnel taking part, material about various units and activities within the command, individual accomplishments, and items about the locale of the event or position of the ship if at sea. Still more information that can be included in files of fill material are: significance of special colors, banners, streamers, and insignia; nomenclature and function of equipment that will be on display; and origins of ceremonies that will be performed. The list is endless. Other items such as program schedules can be added to the file as broadcast time approaches. The main thing to keep in mind is that the file of fill material must be kept up-to-date. Then, if there are any delays in the event while the broadcast is on the air, the announcer has a handy file to refer to as he fills time.

Properly prepared, and properly used, this fill material will make a "time filler" sound like a natural part of the broadcast. Otherwise, the whole broadcast will probably be a failure. The file of fill material can take many different forms. The two most successful forms are: use 5 X 7 file cards, or use typewritten sheets fastened in a ring binder. By using either of these methods, fill material is easy to find and will not get lost.

CHECKLIST

Here is a suggested checklist to be followed in preparing for a remote telecast:

- Is time available on local stations?
- Are networks interested?
- Has the broadcast/telecast been cleared with higher command?
- Is there sufficient publicity for the TV program (spot announcements, newspapers, posters, etc.)?
- If a live broadcast is not possible, can the event be taped or filmed for later use?
- Are proper public affairs objectives woven into the program?
- Is the director/announcer properly briefed on the following subjects?
    1. Navy policy and regulations
    2. Security
    3. The event or ceremony
    4. Names and titles of personnel
    5. Designation of units
    6. Accident or disaster procedures
- Can a dry run be scheduled for benefit of announcers, TV cameramen, and directors? If not, can director and technical supervisor survey the site in advance?
- Who will meet, greet, and guide the remote broadcast crew?
- Has the script been reviewed and properly cleared?
- Can a separate, isolated control room or both be set up, if desired?
- Any special security angles to be covered? Should TV crewmen wear identification tags?
- Are VIP's available for interviews; are they prepared and briefed on techniques; would an alternate speaker be advisable and available?
- Is the file of "fill" material available at the broadcast site?
- Are enough naval personnel available to supply color and background?
- Is transportation available for use in message handling?
- Does the remote crew need transportation for movement on the station or to and from the ship? Parking area for vehicles?
- Is protection from weather available at scene?
- Are security police available to control the crowd in the immediate broadcast area?
- Are there sufficient, trained military personnel available to assist the station crew in moving and setting up equipment? Are there

union restrictions on military personnel handling any of the equipment?

- Are assisting Navy public affairs personnel familiar with location of power outlets, fuse boxes, spare fuses?
- Is location of broadcast site suitable? Are microphones out of PA system range?
- Have alternate locations been preselected for equipment and personnel?
- Do locations selected for announcers/ narrators afford full vision of activities?
- Do locations selected for TV cameras permit full maneuverability?
- Do the selected equipment locations interfere with the spectators' view?
- Are the program and communications lines extended from the main distributing box to the remote site?
- Is sufficient power available for the operation of broadcasting equipment?
- If power generating equipment must be used, will the noise and fumes interfere with the event, the broadcast, or personal comfort?
- Are extension power cords sufficient in length?
- Are extra telephones necessary?
- Will field telephones be necessary to connect the various broadcast areas?
- Are safety precautions being enforced?
- Are alternate plans ready in the event of inclement weather?
- If the event moves indoors (theater or gynasium) will the ceremony still be carried by the TV station?
- Are the inside power outlets capable of furnishing enough power for radio-television equipment and additional lighting?

STEPS IN PRODUCING A NAVY TV PROGRAM

Producing a Navy TV show is a complex, time-consuming operation. It involves imagination, careful planning, meticulous attention to detail, close coordination with the TV station, and sheer drudgery. Few JO's have the professional ability, experience, facilities, and resources to cope with the many problems involved.

This doesn't mean, however, that production of Navy TV shows is to be discouraged. When an idea presents itself, and you have the necessary resources, start developing the idea. Make sure, however, that the idea or event is good, that the time is available, and your staff is fully capable of doing a competent job. Producing a poor show is worse than not producing any at all. You can't hurt the Navy's reputation by staying off the air, but you can do a great deal of harm with a poorly produced show.

In general, the production of a Navy TV show can be broken down into nine basic steps:

- Developing the idea
- Defining objectives
- Selecting the format
- Developing the theme
- Selecting the participants
- Planning the video
- Writing the script
- Rehearsing and revising the script
- Presenting the material

DEVELOPING THE IDEA

All TV shows start with an idea. The idea may originate with the public affairs officer, the officer in command, a JO or some outside source. The Navy is full of ideas for TV shows. Take a look at some of the ideas used by the networks in the past:

- In drama and situation comedy, there's "Navy Log," "Men of Annapolis," "Silent Service," and "Hennessy."
- In documentaries, the Navy has been featured on "See It Now," "The 20th Century," and "Victory at Sea."
- In entertainment, men and women of the Navy have appeared on "The Ed Sullivan Show," "The Steve Allen Show," "The Arthur Godfrey Show," "Today," and many others.
- In the way of public affairs interviews, top-ranking officers and other Navy dignitaries have appeared on "Person to Person," "Meet the Press," "Face the Nation," and others.

Navy situations and plots based on Navy life constantly are being used in network drama and situation comedies of every description.

The public has always had a genuine interest in the Navy on both the national and the local level. Their national interest, of course, is satisfied to a great extent by network shows. This means that you as a JO, should attempt to satisfy their interest on the local level by taking advantage of local TV opportunities.

A good program idea for TV at the LOCAL LEVEL should be based on material that tells the LOCAL NAVY STORY. If you are assigned to a naval air station, use an idea based on naval aviation that involves your command. If you are assigned to a submarine base, use an idea based on submarines.

Every command has a mission. Every command has personnel in certain ratings who do interesting work. Every command has interesting personalities, heroes, and individuals who have accomplished something noteworthy or significant. All of these have in them the germ of an idea for a Navy TV show. All you need is the imagination to recognize their potential, the ability to determine and organize the idea for presentation, and the ingenuity to devise ways and means of making it come to life on the TV screen.

Here is one point worth emphasizing, however. Talent and variety shows should be at the BOTTOM of your list of possible show ideas. Producing a talent show is a common pitfall among commands preparing material for TV at the local level.

Whenever you start considering the use of talent for a Navy show with a strictly musical or variety format, always ask yourself this question: "WILL THE SHOW BENEFIT THE NAVY IN ANY WAY?" If you are completely honest with yourself, nine times out of ten the answer will be "no."

Talent shows seldom serve a useful purpose, other than proving that people with talent sometimes join the Navy and sometimes get stationed locally. They also give civilian viewers an erroneous impression of the Navy. There are more important things you can show the public than amateur performers doing tired old songs, dances, and vaudeville routines. This doesn't mean, however, that music and similar entertainment should be excluded altogether from Navy TV shows. An occasional musical number by a Navy band or combo is permissible, provided it constitutes only PART of your show, and not the ENTIRE show.

An important thing to remember when developing a Navy idea for TV is that TV is primarily an entertainment medium. Any program you produce will be in competition with network dramas, variety shows, sporting events, and so forth, in the same time slot on a different channel. Although people are interested in the Navy, your program must be able to stand on its own merits as an entertainment vehicle.

In testing an idea for possible development into a Navy TV show, always ask yourself these questions:

- Is the idea worthwile and practical?
- Can it be produced successfully with the personnel and facilities available?
- Will it benefit the Navy in any way?
- Will the general public—the average TV viewer—be interested in it?
- Does the idea lend itself to video presentation?
- Will a local TV station think enough of the idea to give you free air time?

If you can answer "yes" to all six questions, then you have an idea worth developing. One negative answer, however, and you'll have to start thinking of another idea. It's as simple as that.

DETERMINING THE OBJECTIVES

Determining your objectives for a TV show is no problem. Start first by attempting to satisfy one or more of the current public affairs objectives outlined in Chapter 2 of this manual.

These are broad objectives, however. You'll have to narrow them down and make them more specific by relating them to your command. Attempt to show how your command's mission supports and fits within the broad scope of the Navy's over-all mission. Then, try to show how your command's mission and activities are related to those of the community.

But these are not the only objectives you should keep in mind. Remember your responsibilities to the general public who will watch your show and the TV station which will broadcast it.

As far as the general public is concerned, your primary objective is to make the program as informative, interesting, and entertaining as possible. Make sure that you leave the viewer with a feeling of satisfaction for having watched your show.

In your relations with the TV station, your primary objectives are to maintain close liaison and give maximum cooperation. Once your idea is accepted and air time is granted, do everything possible to keep the station happy. Follow its instruction and directions carefully. The station can help you a great deal if you meet it halfway.

SELECTING THE FORMAT

Format is a broad term that describes the overall structure used in putting together the various parts of a television program. It may consist of one or more program techniques such as narrating, interview, round table discussion, news presentation, dramatization, panel, special event, variety, musical, comedy, and others.

The best format for a Navy TV show is one which best conveys, illustrates or emphasizes the idea you want to put across. Use imagination and originality, but make sure the format you select presents the idea in a manner which is convincing, informative, and entertaining. Simplicity, clarity and good continuity are essential. So is a professional performance.

DEVELOPING THE THEME

A TV show can be made of many parts, but the parts must be logically related to each other in some way. A disconnected collection of odds and ends, regardless of their individual merit or entertainment value, only serves to confuse the viewer.

The various parts of a TV show are like the individual links of a chain. Each link may be strong and well constructed, but it's useless unless it's joined together with other links to form a chain. Joining these links together in a TV show is known as DEVELOPING THE THEME. Figuratively speaking, a theme is a chain which runs through the entire program and links each separate part to the one that follows, giving the show unity, coherence, and continuity.

A number of themes may be used to develop a single idea or subject for TV. The difficult part in producing a Navy TV show is deciding which theme to use. In general, the theme of every Navy show should be based on one of the public affairs objectives.

For example, take an objective such as "UNDERSTANDING THE NAVY'S ROLE TODAY." Within the broad scope of this one objective are such things as giving tangible evidence of national overseas interests and strength, support of sister services, support of allies, participation in continental air defense, deterrent to war, mobile and flexible readiness to defend our country, creating or perpetuating good will, and training in good citizenship.

In developing a theme for a local TV show, select one of these facets and show how your command is involved. Build your show around this theme, making it apply to every part or segment of the show.

SELECTING THE PARTICIPANTS

Always keep to a minimum the number of participants who will appear on your show. There are three reasons for this:

- Too many participants confuse the viewer on a short program, especially if they were unknown to him prior to the show. The viewer barely has enough time to acquaint himself with one participant, when another appears. If five or six participants take an active part in the show, there may be too many faces, voices, personalities and viewpoints for the average viewer to keep straight in his mind. He may lose sight of the subject and continuity in the show, or he may tire of keeping the participants clear in his mind and lose interest altogether.
- Studio space is limited and most stations try to keep their production staffs small. Having more participants than is absolutely necessary will complicate things. Larger sets may have to be prepared. More cameras and more microphones may have to be put in use, or more camera angles may have to be planned. All of this necessitates more planning, more direction, and larger production crews.
- The margin for error increases proportionately each time a new member is added to the cast. It is only logical to assume that six people can make twice as many mistakes as three.

The criteria for selecting guests on your show is the same as selecting speakers to fill public speaking engagements. The first consideration is their acceptability to the audience. This is measured by their ability as speakers, their eminence or popularity, and their specialized knowledge of the subject to be discussed.

Guests should be provided with scripts of the show well in advance of the time the show is to be aired. They should be invited to take an active part in rehearsals. This gives them self-confidence and eliminates "mike fright."

A guest's speaking voice is important. Whenever possible, select guests who have a sincere, natural and enthusiastic delivery. They should have a good vocabulary and be able to express themselves simply and clearly. Persons who speak in a monotone, or who follow the script too rigidly, word-for-word, should not be asked to participate.

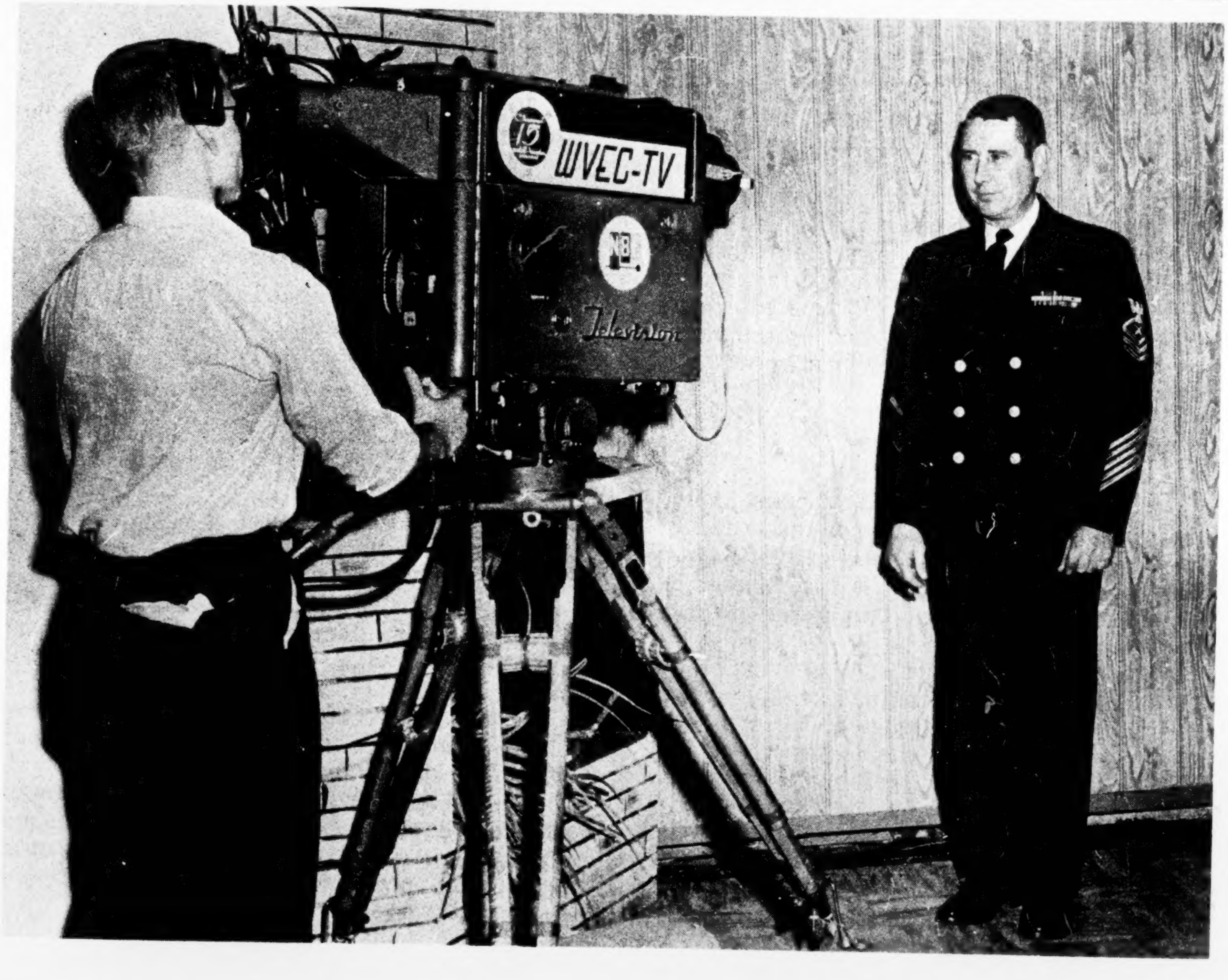

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Figure 10-9.—In selecting a guest for a Navy produced TV show, his acceptability to the audience is paramount. This is determined by his speaking ability, his eminence or popularity, and his specialized knowledge of the subject to be discussed.

PLANNING THE VIDEO

Because TV is a visual medium, your primary consideration should be for eye appeal. Action, or movement, in the form of demonstrations should be used whenever possible. This gives life and spontaneity to the program.

As described earlier in this chapter under "Television Graphics," there are many types of visual material which can be used on a TV program. This includes actual equipment, models, mock-ups, motion pictures, transparencies or slides, photographs, charts, drawings and illustrations of all kinds. A number of visual special effects may also be used with the cooperation of the TV station. Some of these are described below.

Shots

In planning your video material, you have to consider everything in terms of "shots." In general, a shot is anything taken by a TV camera which appears on the screen at any given instant. A shot may last for a fraction of a second, or it may last for several minutes or for the duration of the entire program. If you plan to produce a Navy TV show, you must learn to think in terms of camera shots (various camera shots described earlier in this chapter).

Transitions

Besides the basic shots used in TV, there are a number of transitional devices used between shots. The most common transition shots are the fade-out, the fade-in, the dissolve, and the cut.

The fade-out starts with a picture which gradually fades out to a blank screen. It is like a closing curtain in a theater. It gives the immediate impression that the scene or program is ending. The fade-in is just the opposite. It starts out with a blank screen which gradually fades in to a picture.

The fade-out and fade-in are often combined during a program when switching from one scene to another. When the two are accomplished simultaneously, it is called a lap dissolve. The picture from one camera is faded out while the picture from another is being faded in. This gives the appearance or impression of the first picture melting into the second. The effect of a dissolve on TV is similar to that of dimming the lights in a stage play to show a break.

A cut is an instantaneous switch from one camera to another. Neither a fade-out or a fade-in is involved.

Special Effects

Television uses numerous special effects to make pictures more vivid, dramatic or exciting. These include superimposition, rear screen projection, mood and bridging film and the balopticon.

SUPERIMPOSITION—an effect achieved by blending the pictures being shot by two different cameras. One picture is superimposed over the other, and both are transmitted simultaneously. The effects are fascinating if superimposition is used effectively. People may be made to appear out of nowhere. Miniature dancers may be made to perform on table tops or on piano keyboards. A close-up of a speaker's face may be superimposed over his audience. Titles, slogans, and printing of all kinds can be used over pictures. Like all special effects, superimposition should be used only by professionals and then sparingly. Overdone, it is worse than no special effects at all.

REAR SCREEN PROJECTION—a method of projecting slides and motion picture film through a translucent screen to provide a film realistic background for performers on the other side. For example, you can use as the background for a particular scene on a Navy produced show either movies of action on a carrier deck or the main gate of your installation. All you need is the movie of the carrier or color slide of the gate, and whichever one you use is projected through the screen to produce a realistic, life-size setting.

MOOD AND BRIDGING FILM—a technique often combined with live performers and real sets to create the illusion that the action is taking place outside the studio. For example, a dramatic show may open with film depicting a submarine being depth-charged. The next scene may show the control room aboard the sub, which is really a set in the studio. A clever transition from the film to the set gives the illusion that the action is taking place aboard the submarine.

THE BALOPTICON—a special type of slide projector that shows still pictures, drawings, diagrams, and other illustrative material. It can hold two pictures at a time and project them singly or superimpose one over the other. It frequently is used to superimpose printing over a picture.

Using Visual Material

No two directors will prepare a show the same way. Most directors and script writers, however, attempt to visualize or create mental pictures of the entire production before actually attempting to prepare a tentative script. Even on an interview program, for example, you should think in terms of visual material first.

Suppose you are going to interview a carrier pilot who recently survived a week in a pararaft after his fighter plane went down at sea. Despite the drama involved, your program could get pretty dull if you sat around and talked to the pilot about his ordeal for half an hour. It is difficult to carry even the most interesting subject for any length of time on TV with only talk.

In preparing the format and script for your show, you should try to use as much visual material as possible. You already have a good start. You have the pilot who was involved. But the pilot is only part of the visual material you can use. In this particular situation, you might give consideration to the following:

FILM.—If motion pictures of the rescue are available, try to get them. Search your training film library for stock motion picture footage that might be applicable. Shoot your own silent film of sequences you think you may be able to use.

PHOTOGRAPHS.—Spot news shots of the rescue may be available. Get pictures of the plane he was flying or the carrier from which he operated.

CHARTS.—A map of the area in which he went down may be used to show the extent of the search for him, or it may be used to explain the weather conditions which prevailed.

ACTUAL EQUIPMENT.—Flight clothing, life vests, pararafts, distress signals, signaling mirrors, sustenance kits, and numerous other items used by the pilot many be explained and demonstrated.

These, of course, are only some of the visual material you might use. It may not be necessary to use them all, but merely knowing that they exist and are available will give you a good start towards preparing the show. It is always better to have more material than you can use than not to have enough. It is always easier to cut material than to pad it.

Once a director knows he has enough material to work with, he then can determine the shots, transitions, and special effects which will best put it across. He can order dissolves from the interviewee to film, use the process screen for backdrops, superimpose one shot over another, and use numerous other effects to make the program interesting, informative, and entertaining.

PREPARING THE SCRIPT

There is no standard format for a TV script. Formats still vary from station to station. Most stations, however, use a two-column format. The left column, about two inches in width, is used for video. The remaining space to the right is used for audio. The best policy to follow when producing your own TV show is to adhere to the format of the station broadcasting your program.

Cover Sheet

A cover sheet usually appears at the beginning of each TV script. It contains the name of the program, the time, station, subject participants, and, occasionally, a breakdown of, the sequences involved. A sample cover sheet is shown in figure 10-10 and part of the accompanying script is illustrated in figure 10-11.

Video Portion

The program director usually determines what goes into the video portion of the script. In general, this portion usually includes camera directions, movements of performers, and cues for film clips, still pictures, live title cards and slides used in conjunction with the action in the script. Timing, an extremely important element in any program, also is marked in the video portion.

Audio Portion

The audio portion is similar in format to a straight radio script. However, few TV performers actually work from the script when the program is on the air. Teleprompters and cue cards are used to assist performers and announcers to remember their lines.

Writing Fundamentals

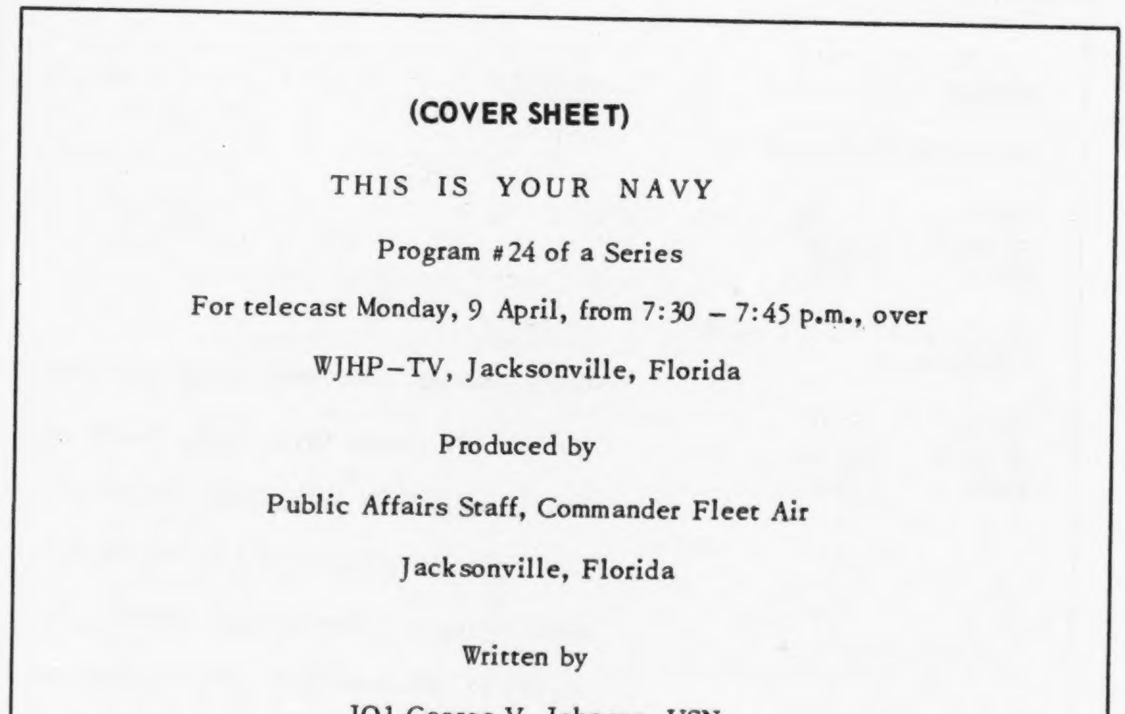
The wording in a TV script must be simple, clear and direct. Basically, the same rules that apply to scripting a newsfilm apply to TV program writing. These fundamentals were covered in chapters 11 and 12 of JO 3 & 2, as well as in the previous chapter of this manual.

When scripting a TV program, you should always prepare a sequence of rough sketches depicting what will be shown on the screen. This is known as a "storyboard." Aids of this type are always found in complex scripts, especially where animation and special effects are called for, but can also be used wherever precise visualization is required.

Another good reference to study when preparing a script for a TV show is Chapter 14 of Photographer's Mate 1 & C (NP 10375). Although the script writing techniques discussed in PH 1 & C apply mostly to Navy training film production, the basics can easily be adapted to a TV program.

Program Openings

Navy programs are in competition with fast-moving TV entertainment offered by networks



(COVER SHEET)

THIS IS YOUR NAVY

Program #24 of a Series

For telecast Monday, 9 April, from 7:30 – 7:45 p.m., over

WJHP–TV, Jacksonville, Florida

Produced by

Public Affairs Staff, Commander Fleet Air

Jacksonville, Florida

Written by

JO1 George V. Johnson, USN

in collaboration with

CDR John S. Hill, USN, Commander Carrier Air Group ONE

Cast:

Navy Journalist (NJ) .... JO1 George V. Johnson
Moderator .... CDR John S. Hill
Guests .... LTJG Fred Currey, VA–15
LT Lewis Morrison, VF–174
LTJG Fred Miller, VF–14
LT Frank Hemmler, VA–12

Art:

DM3 Ray Lariviere, USN................ AA Thomas L. Miller, USN

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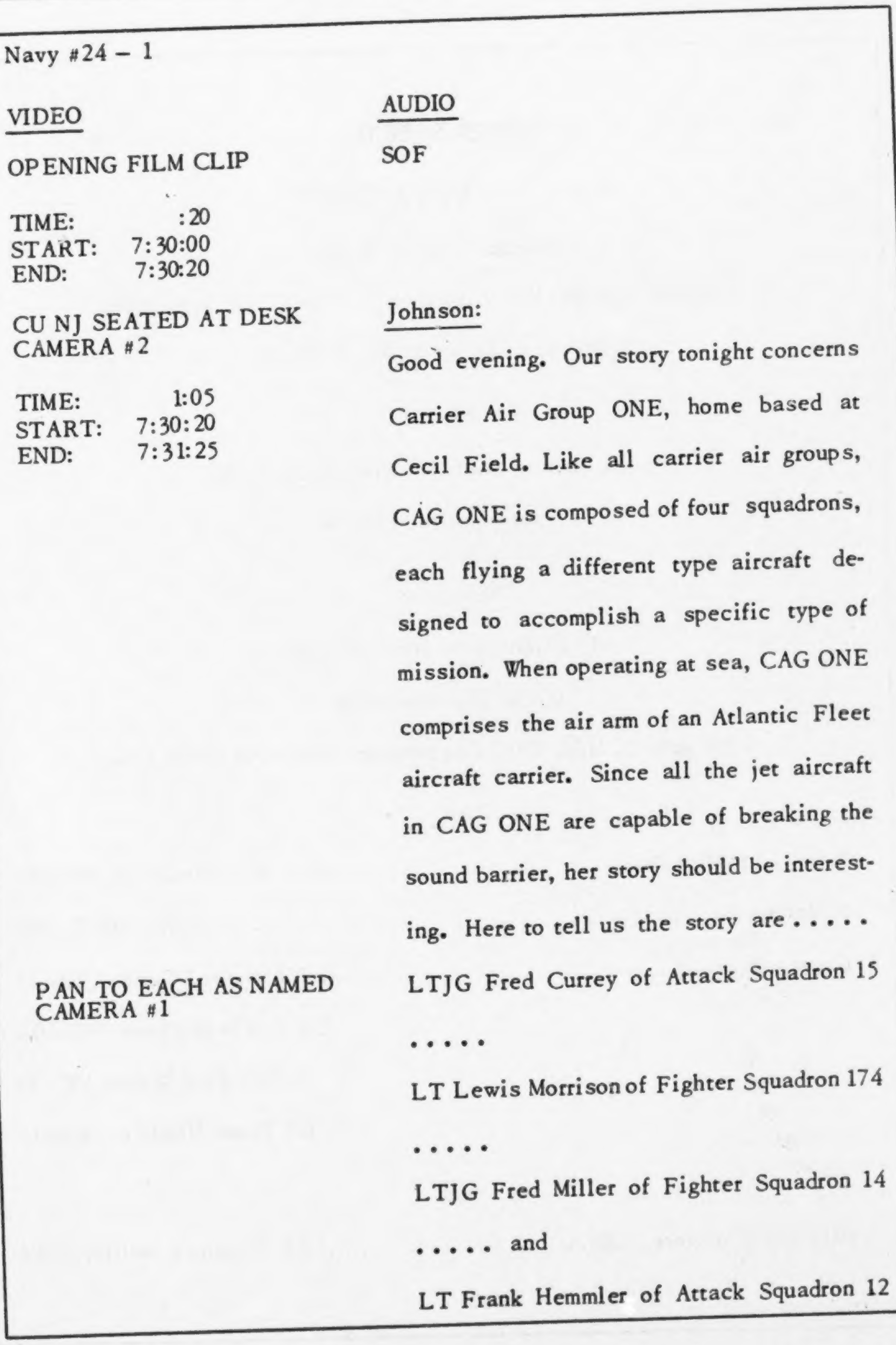
Figure 10-10.—Sample TV script cover sheet.

and other local stations. The competition becomes even more acute when you stop to consider that the TV station that gives you the time, invariably gives it to you in a slot that is undesirable for one reason or another. Perhaps a competing station has a highly



Navy #24 – 1

VIDEO	AUDIO
OPENING FILM CLIP TIME: :20 START: 7:30:00 END: 7:30:20	SOF
CU NJ SEATED AT DESK CAMERA #2 TIME: 1:05 START: 7:30:20 END: 7:31:25	Johnson: Good evening. Our story tonight concerns Carrier Air Group ONE, home based at Cecil Field. Like all carrier air groups, CAG ONE is composed of four squadrons, each flying a different type aircraft designed to accomplish a specific type of mission. When operating at sea, CAG ONE comprises the air arm of an Atlantic Fleet aircraft carrier. Since all the jet aircraft in CAG ONE are capable of breaking the sound barrier, her story should be interesting. Here to tell us the story are . . . . .
PAN TO EACH AS NAMED CAMERA #1	LTJG Fred Currey of Attack Squadron 15 . . . . . LT Lewis Morrison of Fighter Squadron 174 . . . . . LTJG Fred Miller of Fighter Squadron 14 . . . . . and LT Frank Hemmler of Attack Squadron 12

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Figure 10-11.—Sample of TV program script (page 1, containing the intruduction).

rated show opposite yours. Perhaps your time slot is too early in the morning or too late at night. Perhaps there are other reasons.

TV viewers naturally select the most entertaining programs. In producing a show, it's important that you capture their attention immediately. The first seconds of your show must carry enough punch to stimulate the viewer's curiosity or imagination. This can be done by using one or both of two opening formats: the standard opening or the attack opening.

THE STANDARD OPENING.—If you are fortunate enough to get time for a series of programs, you may use a non-animated visual opening such as that used for the "Gator Show," produced by COMPHIBLANT (fig. 10-12). It might be a better idea, however, to open each program with a familiar sequence on film. This sequence would remain the same from week-to-week, like a theme song. As a matter of fact, a theme song or standard theme is usually a part of a standard opening.

A good standard opening for a naval aviation show, for example, might feature a short film clip of the Blue Angels performing a precision aerial maneuver. The sound of jets screeching in the sky would be carried on the sound track or dubbed in. At the end of the aerial maneuver, the title of the program would be superimposed over the flight scene. The screeching noise of the jets would then be interrupted with appropriate fanfare and a dramatic statement citing the highlight of the show.

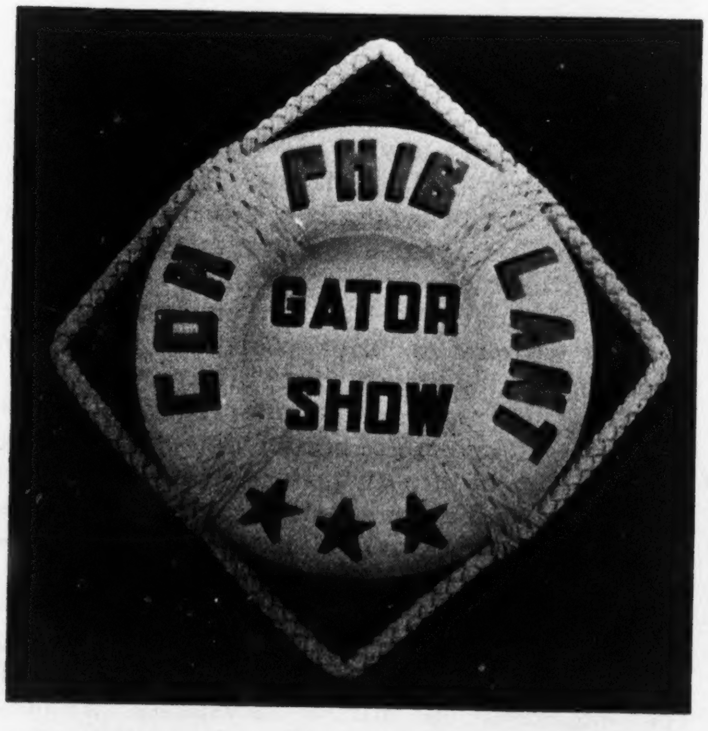

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Figure 10-12.—A life ring and fancy linework served effectively as a non-animated visual opening for a show produced by the COMPHIBLANT Public Affairs Office.

THE ATTACK OPENING.—An attack opening changes from week to week. It is a fast, short introducting to the main body of the program. It should accomplish exactly what its name implies—attack the heart of the subject of the show and highlight one important part. Although there are many variations of attack openings, the basic ones fall into four general classifications:

- Spectacular openings, in which the opening scene is designed to produce amazement, shock, or disbelief.
- Question openings, in which a dramatic or exciting thought-provoking question is asked. The question is so compelling that the viewer stays tuned in a learn the answer.
- Humor openings, in which a subtly administered bit of humor is presented to relax the viewer and make him keep watching for more.
- Historical openings, containing a flashback to some past event that has an important bearing on the material to be presented on the show.

Program Closings

There are two important things to keep in mind when writing the closing for a Navy TV show:

- Don't summarize or rehash the material you've presented. TV time is valuable. If the material was presented properly, there's no need to explain it again. If it wasn't presented properly, explanations and summarizations won't accomplish anything. Your viewers will have switched to another channel long before you sign off.
- Avoid amateurish thank-you's. This is a common failing among public affairs staffs producing local programs. First they thank the station for providing the time. Then they thank the coordinating director for his time and assistance. Then they thank the admiral for taking time out from his important duties to appear on the show. This can go on and on. When it's all over, the viewer begins to wonder if he saw a professional performance. Too much gratitude and politeness will make him suspicious.

Except for these two points, you normally can close your program in any manner you like. A simple, "Good night, folks . . . see you next week," usually will suffice. For program credits, it might be a good idea to superimpose the printed information over the closing scene. This is usually accomplished by using a crawl title device such as described in figure 10-8.

REHEARSING AND REVISING

Practically all scheduled TV shows require a great deal of advance planning and tedious rehearsals. Perfection is the goal of every director. Rehearsals provide a means of achieving this goal. They enable the director to:

- Acquaint participants with TV procedures, familiarize them with their material, orient them on their actions and movements, and correct them on poor mannerisms.
- Straighten out continuity and kinks in the script.
- Add, delete, or revise material as necessary.
- Regulate the timing.
- Plan suitable camera shots and angles.

TV rehearsals generally are divided into five phases:

DIRECTOR'S BRIEFING.—Performers are told what to expect from the moment the show goes on the air until the closing credits are flashed on the screen. This usually includes a brief discourse on what the production crew will be doing and how the equipment will operate.

SCRIPT READING.—Each performer reads aloud his part in the script. The director listens carefully for awkward phrases, complicated sentences, and confusing statements. He jots down comments and suggested changes which will be incorporated into the revised script.

WALK-THROUGH.—All visual material to be used by performers on the show is brought on the set. Performers then perform the actions and movements required of them in the script.

CAMERA REHEARSAL.—Each sequence in the script is rehearsed, one at a time. A dead camera is used to follow the performers. The director then determines the number of cameras to be used and the most suitable shots and angles for each sequence.

CONTINUITY REHEARSAL.—This is a complete "dress rehearsal." The complete program, including dialogue, action, filmed material, cues, and camera work, are presented exactly as if the program were being broadcast. This is the final rehearsal before the program goes on the air. It should be as polished as possible.

PRESENTING THE MATERIAL

If the first eight steps of production have been properly prepared, presenting the material over the air should be the easiest step of all. If the program is successful, the TV station may invite you back to do another. If it isn't, you may find it difficult to get free air time again. It's as simple as that.

FEATURE PROGRAMS

Feature, as discussed here, is a program which explores, explains or demonstrates a noteworthy subject in an imaginative and colorful manner. The feature should be factual, avoiding "editorial" points of view. It may be similar to a documentary—but is shorter (10 minutes or less) and not quite as detailed. Feature programs are useful for presenting interesting but generally little-known information. They cover a variety of subject matter ranging from human-interest stories to "background" material for better understanding of world affairs.

A feature program is generally very useful in meeting Navy public affairs objectives. They tend to be most effective when related to events of current need or interest. However, imaginative treatment can make almost any subject noteworthy enough to warrant feature presentation. Features may be part of a newscast. Examples of this may be seen on the evening news broadcasts of the major networks. With the expanded 90 minute newscasts in most markets, news departments are looking for color film features. When prepared for use on commercial stations, identify the office that prepared the feature—this info can be an integral part of your feature.

SOURCE MATERIAL

Feature writers can turn to a variety of sources. In addition to personal observation of an event, articles in magazines and newspapers often provide a springboard to develop a topic. Libraries are helpful sources for government reports and surveys, standard reference books, research publications, and other source documents.

DEVELOPING THE SCRIPT

Features lend themselves virtually to any type of program format. When the announcer or narrator appears on camera, a simple setting keyed to the subject matter will enhance the presentation. Background music and special audio and video effects should not be overlooked. Whatever the subject matter, certain basic elements should guide the script writer:

Human Interest

People generally are interested in other people—especially the unusual experiences of others. "Humanize" your subject matter by relating it to people. And keep in mind that some sort of behavioral response; e.g., wanting to be a good "ambassador in uniform," a better driver, or the desire to get a better education, is the basic objective of every feature.

Colorful Treatment

If properly used, words can heighten interest and intensify response. Colorful treatment, in this case, must be done within the bounds of definite, clear wording. Use vivid but precise language. Put verbs in the active voice. However, let the pictures and motion tell the story. Use words sparingly and with caution. Never insult a viewer by telling him the obvious. . . . "Here you see a. . . ."

Logical Development

The inverted pyramid structure commonly used in journalism (climax, secondary interest, details) generally does not apply to features. The opening is like an attention step—quotations, statistics, questions, imagery all work well. The middle or "body" involves some sort of orderly—or at least easily understandable—development. Know where you are going. Don't wander. The conclusion or climax must flow naturally from what is suggested during the opening and developed throughout the body. Circular development, in which the end repeats the central idea introduced at the beginning, helps to give the impression of unity and logical development, and to reinforce the basic idea. Keep the information objective (the telling point) in mind throughout the script. Everything you write must relate to the objective. In preparing your script, start with research, make an outline, and then develop your copy.

The Title

In broadcasting, a program title is much like a traffic light. It stops the listener or viewer cold, or it waves him on. You must make your first contact count—starting with the title. This is not meant to preclude use of "teaser" openings.

Visual Support

Visual support for the TV feature much be consistent with the logical development of the story. Key factors are appropriateness and simplicity.

THE NARRATOR

Persons other than staff announcers—those knowledgeable in certain specific areas for example—often narrate features. When such is the case, a professional announcing style is not essential. However, the narrator should be direct, vital, and intrinsically interesting with an understanding of fundamental broadcast speech techniques. And by all means, make sure he is familiar with the radio or TV studio environment, hand or voice cues, camera tally lights, staging limitations, and other aspects of radio/TV production.

CHAPTER 11

AMERICAN FORCES RADIO AND TELEVISION (STATION MANAGER)

The American Forces Radio and Television (AFRTS) system comprises the world's largest broadcast network. From Kodiak to Roosevelt Roads to the Gulf of Tonkin, American servicemen and their dependents around the globe keep in touch with what's going on in the world and back home by listening to the world-wide facilities of AFRTS.

Conceived to give servicemen a touch of home in World War II, AFRTS (formerly the Armed Forces Radio and Television Service) has a much more complex mission today: "...to provide United States Armed Forces personnel outside the Continental United States, aboard ship, and in certain isolated areas in the U.S. with programs of information and entertainment which otherwise would not be available to them."

The primary mission of AFRTS within the Navy is to serve as a vital tool of the command's internal information program. AFRTS is used by officers in command as a link to provide personnel, in timely fashion, with news and events concerning the local command, the nation, and the world, as well as entertainment and items of general interest to the military community.

Today, the system is made up of some 300 stations in 29 foreign countries and nine U.S. territories. In addition to the broadcasting facilities ashore, some 60 shipboard stations broadcast to operating units of the Fleet using material provided by AFRTS. These outlets, located physically on military activities all over the world, are manned primarily by U.S. military personnel.

Because of its proximity to talent and mass recording facilities, Los Angeles was selected in the Summer of 1942 as the Headquarters for AFRTS programming production. Experienced military and civilian writers, producers, musicians, technicians, and entertainers were brought together to form its staff.

Radio programming is taken "off the line," decommercialized and transcribed into unit packages for each radio outlet. Packages which are shipped weekly, also include a basic Music Library of classical, popular, and other types of music and special timely information and entertainment features for local production.

American Forces Television came into being through a "pilot" station organized by the Air Force at Limestone Air Force Base, Maine in December 1953. Through the experiences and operating procedures thus established, it was determined that telecasting to an audience overseas, using inexpensive television equipment, was feasible. Within three years, more than 20 stations were placed on the air at widely scattered points around the world. Today, there are about 90 outlets in operation.

Programming for American Forces Television is accomplished with films or kinescopes in 16mm form (video tape is also used). Programs are made available by advertisers, agencies, networks, producers and sponsors; some are taken off the air using DOD facilities or by contract with a commercial company. Films are decommercialized by AFRTS, Los Angeles, and are "bicycled" from one station to another in each circuit and eventually returned to Los Angeles.

In 1967 the American Forces Radio and Television Service, Washington (AFRTS-W) became operational as a part of the world-wide AFRTS system in an effort to improve the flow of general and seat-of-Government news to U.S. military forces world-wide through internal Department of Defense media. To accomplish its mission AFRTS-W uses shortwave, direct program circuits, and teletype.

In order to improve the reliability of programming, communication circuits were allocated between AFRTS-W and major American Forces Radio and Television networks and major stations overseas. Most of the AFRT stations overseas are linked by these circuits directly with the Washington Bureau, providing a two-way flow of news capability.

West Coast transmitters, on the air 9 1/2 hours per day, are located at Delano, California. East Coast transmitters are located at Bethany, Ohio which broadcasts 24 hours a day and Greenville, North Carolina which broadcasts 9 1/2 hours daily. Transmitters located in the Republic of the Philippines relay programming to Southeast Asia 3 1/2 hours daily.

In addition to shortwave, direct program circuits connect the AFRTS-W to many AFRT networks and stations in Europe, the Pacific, and the Far East. While short-wave furnishes from 3 1/2 to 19 1/2 hours of programming material per day, the direct broadcast circuits are feeding material to many member stations 24 hours per day. All programming which is broadcast to AFRT outlets overseas by shortwave is also transmitted over the direct program circuits.

Communications by direct teletype circuit are used between AFRTS-W and most AFRT networks and stations overseas. Many of these stations have a return feed capability. News, information, and program schedule changes, pertinent to AFRT operations, are transmitted by the direct teletype circuits.

AFRTS-W's overall mission is to supply timely and accurate seat-of-Government news and information, military and general news, and sports and special events programming 24 hours a day to DOD personnel stationed worldwide. The major coverage areas served by shortwave are the Pacific, Far East and Southeast Asia, Europe and the North Atlantic, and the Caribbean. See figure 11-1.

The American Forces Radio and Television Service owes its existence in great measure to the outstanding cooperation of the commercial radio and television industry, its guilds, unions, sponsors, producers, and performers, who in most cases furnish their products or services without charge in order to give servicemen the finest entertainment possible.

Journalist 3 & 2 briefly discusses the history, mission, and organization of the AFRT system. Chapter 2 of the manual you are now studying outlines the organization of the Office of Information for the Armed Forces, which has overall responsibility for AFRT operations.

There is a knowledge qual at the E-7 JO level that says you must be familiar with the "procedures involved in administering an Armed (now American) Forces Radio/TV station." In most cases, the actual management and technical operations of Navy-controlled AFRT outlets are conducted by Journalist Radio/Television Specialists (JO-3221 NEC). However, in some cases, it becomes necessary for non-specialists to fill these station manager posts.

To meet this knowledge qual and the possibility of a station manager assignment, the present chapter provides a comprehensive discussion of AFRT operations. It includes Department of Defense broadcast policy; instructions on establishing and placing an AFRT outlet in operation; data on obtaining technical support such as engineering and maintenance; station personnel requirements; and programming and administrative guidance, all of which will, if followed, assist you in qualifying as an AFRT station manager.

LIST OF DEFINITIONS

Following is a description of terms, systems, and facilities used throughout the American Forces Radio and Television organization.

ASD(M&RA)

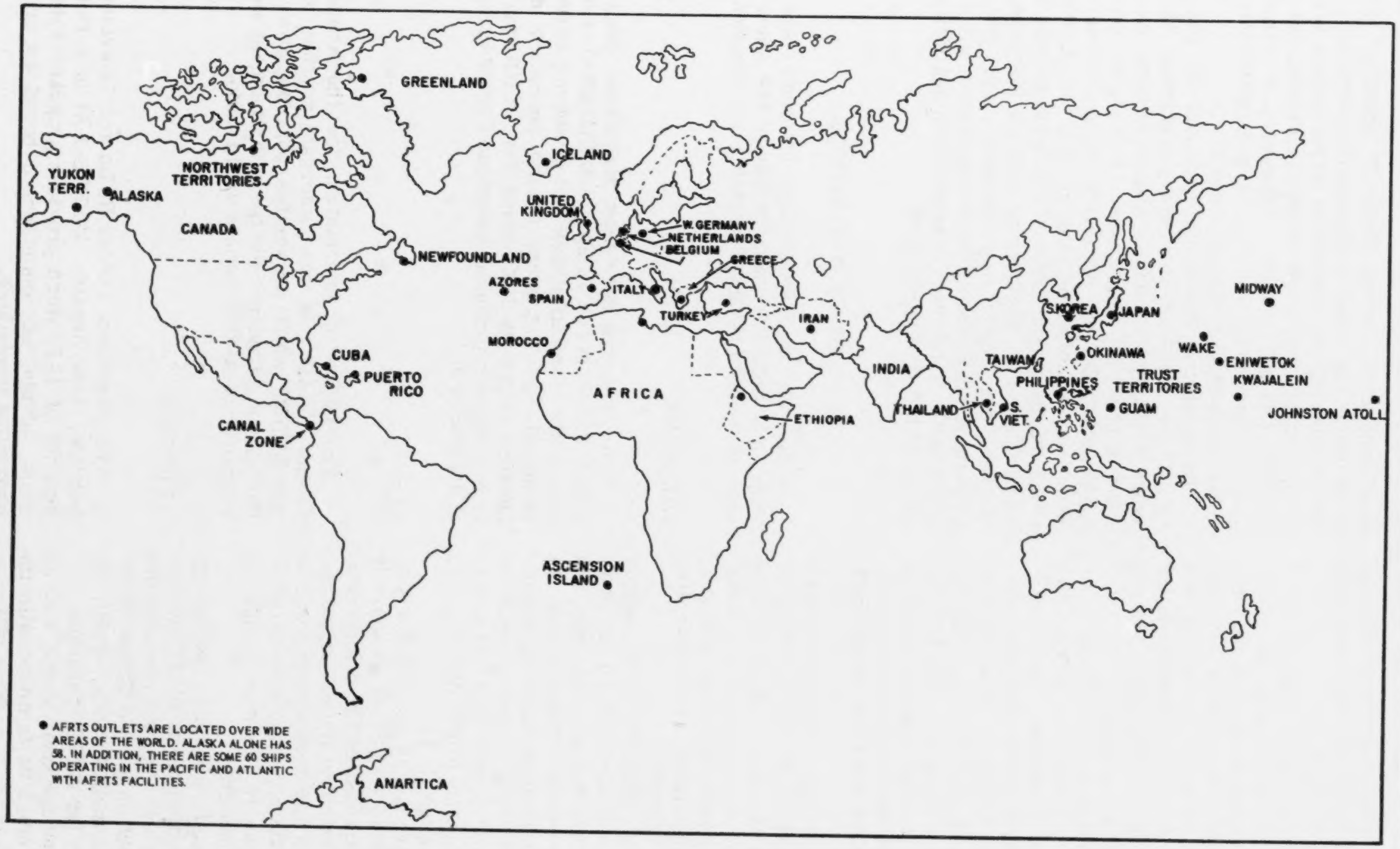
The Assistant Secretary of Defense (Manpower and Reserve Affairs)—ASD(M&RA)—has among his responsibilities that of serving as the principal staff assistant to the Secretary of Defense in the field of Armed Forces information programs, including American Forces Radio and Television.

IAF

The Office of Information for the Armed Forces (IAF) is an internal section of ASD(M&RA) which prescribes policies, procedures, and standards for the establishment and operation of AFRTS outlets world-wide.

AFRTS-LA

The American Forces Radio and Television Service, Los Angeles (AFRTS-LA) is a field activity of IAF which provides program materials, advice, and assistance in broadcast programming operations.


GREENLAND
ICELAND
YUKON TERR.
ALASKA
NORTHWEST TERRITORIES
CANADA
NEWFOUNDLAND
UNITED KINGDOM
W. GERMANY
NETHERLANDS
BELGIUM
GREECE
AZORES
SPAIN
ITALY
TURKEY
IRAN
MOROCCO
CUBA
PUERTO RICO
AFRICA
INDIA
ETHIOPIA
CANAL ZONE
ASCENSION ISLAND
S. KOREA
JAPAN
MIDWAY
WAKE
OKINAWA
ENIWETOK
TAIWAN
TRUST TERRITORIES
KWAJALEIN
PHILIPPINES
THAILAND
S. VIET.
GUAM
JOHNSTON ATOLL
ANARTICA

● AFRTS OUTLETS ARE LOCATED OVER WIDE AREAS OF THE WORLD. ALASKA ALONE HAS 58. IN ADDITION, THERE ARE SOME 60 SHIPS OPERATING IN THE PACIFIC AND ATLANTIC WITH AFRTS FACILITIES.

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Figure 11-1.—Major areas serviced by the world-wide American Forces Radio and Television System.

AFRTS-W

The American Forces Radio and Television Service, Washington (AFRTS-W) is a field activity of IAF which provides news service, sports, and special programs via shortwave or radio/cable broadcasts to AFRT outlets.

SAAD

The Directorate for Special Missions, Sacramento Army Depot (SAAD), is a field activity of the Department of the Army which provides engineering assistance and equipment procurement support to all AFRT outlets.

AFRT OUTLET

An AFRT outlet is a radio broadcast station, carrier current station, audio-distribution system, telecasting station, or cabled television system authorized by IAF to broadcast AFRTS programming materials. U.S. Navy ships are not designated full-time AFRT outlets merely because they are authorized to receive and use AFRTS materials. However, ships equipped with closed circuit television and audio-distribution systems are considered to be official AFRT outlets whenever the systems are actually being used to broadcast program materials provided by AFRTS. (All Navy commands are subject to the policy regarding direct communication with representatives of the commercial entertainment industry which is discussed later in this chapter.)

RELAY STATION

An American Forces Radio or Television Relay Station is a rebroadcast facility which receives a signal from another American Forces station. It amplifies and retransmits the signal either on the same frequency or on a different one.

TRANSLATOR STATION

An American Forces Radio or Television Translator Station is another type of rebroadcast station. Upon receiving a signal from another American Forces station, it amplifies and retransmits the signal, always on a different frequency.

BOOSTER STATION

An American Forces Radio and Television Booster Station is a third type of rebroadcast station. Upon receiving a signal from another American Forces station, it amplifies and retransmits the signal, always on the same frequency.

NETWORK

An American Forces Radio or Television Network is a broadcasting or telecasting system composed of two or more American Forces radio or television outlets interconnected by transmission circuits.

PRIME TIME

Prime Time is a continuous period of peak listening or viewing hours per broadcast day as determined by the local command.

AUTOMATION EQUIPMENT

Automation Equipment refers to automatic programming equipment for radiating or closed circuit broadcast using tape playback and/or cartridge machines as primary programming sources.

These sources are controlled and fed into the radio program in a preselected order by a control device or a computer linked to the equipment. Automation equipment is available in various degrees of sophistication for different applications, relative to funds, programming requirements, and space limitations.

FM SERVICE

The American Forces Radio FM Service is a radio service with programming designed generally for the more mature military listener. Programming is provided on stereo tapes in a format designed for automated continuous or interrupted tape playback. Approval for an AFRT FM outlet however, does not require installation of automation equipment if a more economical method of local control and operation can be sustained. (Note: FM stations should not be used merely to provide good "background" music. They are another vital internal information tool and programming should include news broadcasts, command information, and other types of information programs.)

NETWORK HEADQUARTERS

Supervisory staff, responsible for establishing and directing day-to-day operational activities of a network and its affiliated stations and relays.

COMBINED

A centrally operated radio and television facility physically located on one installation.

AFRT OPERATIONAL RESPONSIBILITIES

The American Forces Radio and Television Service operates in a manner consistent with U.S. commercial standards. IAF establishes general policy for AFRT outlets and controls and directs their operations. This includes procurement and supply of programming materials and obtaining contracts and clearances for such materials. The Navy's implementation of IAF's policies may be found in the SECNAVINST 1700 series (Subject: Policies and Procedures Concerning American Forces Radio and Television Service) and Article D-1403 of U.S. Navy Public Affairs Regulations.

ADMINISTRATIVE RESPONSIBILITIES

The Navy is assigned administrative responsibility for all AFRT outlets on U.S. Navy ships; for those Navy operated stations or networks in Taiwan; Guam; Midway; Guantanamo Bay, Cuba; Iceland; Puerto Rico (radio network and independent television at Roosevelt Roads); Sigonella, Sicily: Argentia, New Foundland; and for Navy television outlets in Alaska. The Chief of Information exercises staff supervision over Navy operated AFRT outlets.

AREA COMMAND RESPONSIBILITIES

Various Navy management bureaus exercise management control over AFRT stations located at activities under their jurisdiction. Navy commanders exercising operational and management control over Navy operated AFRT outlets or networks are as follows:

- CINCPACFLT: Guam (Administrative and Operational), Midway, Taiwan, Pacific Fleet ships, and Navy television in Alaska.
- CINCLANTFLT: Puerto Rico (radio network and independent TV at Roosevelt Roads), Guantanamo Bay, Iceland, Atlantic Fleet ships, and Argentia.
- CINCUSNAVEUR: Sigonella, Sicily.
- COMNAVCOMM: Guam (logistics, funding, and personnel support).

The commander designated to exercise operational control of more than one AFRT outlet (above) delegates certain responsibilities to local officers in command who exercise daily control over a specific AFRT outlet. The local commander is responsible for:

- Efficiency and economy of operation.
- Providing informational and entertainment programming other than that received from AFRTS-LA and AFRTS-W to fill the broadcast day.
- Programming management, budgeting, and funding for the operation of the AFRT station or network. In the case of Navy operated networks, this includes the maintenance and operation of associated equipment in outlets located on the installations of other services. However, the pay, allowances (including subsistence), and permanent change of station expenses of military personnel (permanently or temporarily assigned to assist in the management or operation of an AFRT outlet) is borne by the parent service.
- Negotiating an interservice support agreement covering manning, operation, programming management, and general support of the AFRT outlet in areas where the Navy operates an outlet which provides AFRT programming to personnel of another military service. The proportionate share of personnel authorized on the staff is based on the service's authorized strength (military and civilian) within the radio or television coverage area.
- Initiation of negotiations for host country agreement.

Unified/Specified Commands

Commanders of unified or specified commands in AFRTS matters are responsible in their areas of command responsibility for ensuring that the policies and objectives of the United States and the Department of Defense are served by operations and activities of AFRT outlets. This includes assuring that nothing inhibits the free flow of information to members of the armed forces, providing policy guidance to AFRT outlets, providing coordination guidance on matters which affect or relate to agreements with host countries, or regional treaty agreements to which the U.S. is signatory, and relaying such guidance as may be received directly from ASD(M&RA) on behalf of the Secretary of Defense.

During the period of a declared emergency or implementation of contingency plans, a commander of a unified or specified command may assume operational control of AFRT outlets to ensure a coordinated command information effort and to broadcast special announcements and information to U.S. military personnel.

FUNDING

Each military department is responsible for programming management, budgeting, and funding for the administration, operation, and procurement of equipment and related supplies for AFRT networks and outlets assigned thereto. For Navy operated networks, this includes funding for associated equipment in outlets located on installations of another military service, whenever these outlets are within the geographical area of designated responsibility. In the implementation of the DOD resources management system and associated streamlining of fiscal management policies, funding and operational responsibilities for AFRT outlets and networks have been centralized for more efficient administration.

The Commander, U.S. Pacific Fleet; Commander in Chief, U.S. Atlantic Fleet; and Commander in Chief, U.S. Naval Forces, Europe are responsible for the following:

- Programming management, provision of adequate personnel, and other resources necessary for the administration and operation of AFRT outlets and networks ashore and afloat assigned in their respective areas of responsibility.
- The maintenance and operation of associated equipment on installations of another military service where the Navy has area responsibility.

The procurement of radio and television equipment for AFRT outlets and networks is funded as an expense or investment cost according to the criteria set forth by the Secretary of the Navy.

ESTABLISHING PROCEDURES FOR AFRT OUTLETS

In the Navy, AFRT establishing procedures are divided into two major categories: Ashore and Afloat.

ASHORE

AFRT outlets ashore may be established where commercial English speaking facilities are non-existent or inadequate outside the continental United States and in any remote area where a military requirement for such communication can be demonstrated. The establishment of an AFRT outlet is contingent upon approval by ASD(M&RA). This approval is based on the fulfillment of specific requirements described below and the determination that the outlet can be supported with program materials.

When it is determined that there is a need for an AFRT radio or television outlet (prior to the investment of any funds), a request is forwarded to the Chief of Information as specified by SECNAVINST 1700. The request must include the following:

- Justification for the outlet, including the number of Armed Forces personnel (and their dependents) who would benefit from the station. Figures should show a breakdown of number of military personnel by service, and total number of Armed Forces dependents.
- Designation of command exercising immediate operational control over the outlet.
- Type of outlet (radio or television), method of distribution (radiation, closed circuit, etc.), the physical location of the command, including studio and transmitter facilities, if known, and the name and size of the nearest community.
- Plans for staffing the outlet, including the number and breakdown of military and civilian spaces required. Copies of proposals of an interservice support agreement, if applicable, should be included under the provisions of SECNAVINST 4000.19. Some AFRT outlet operations are supplemented with volunteers and part time personnel (such as dependents). However, past experience has proven this to be unsatisfactory for a number of reasons and the

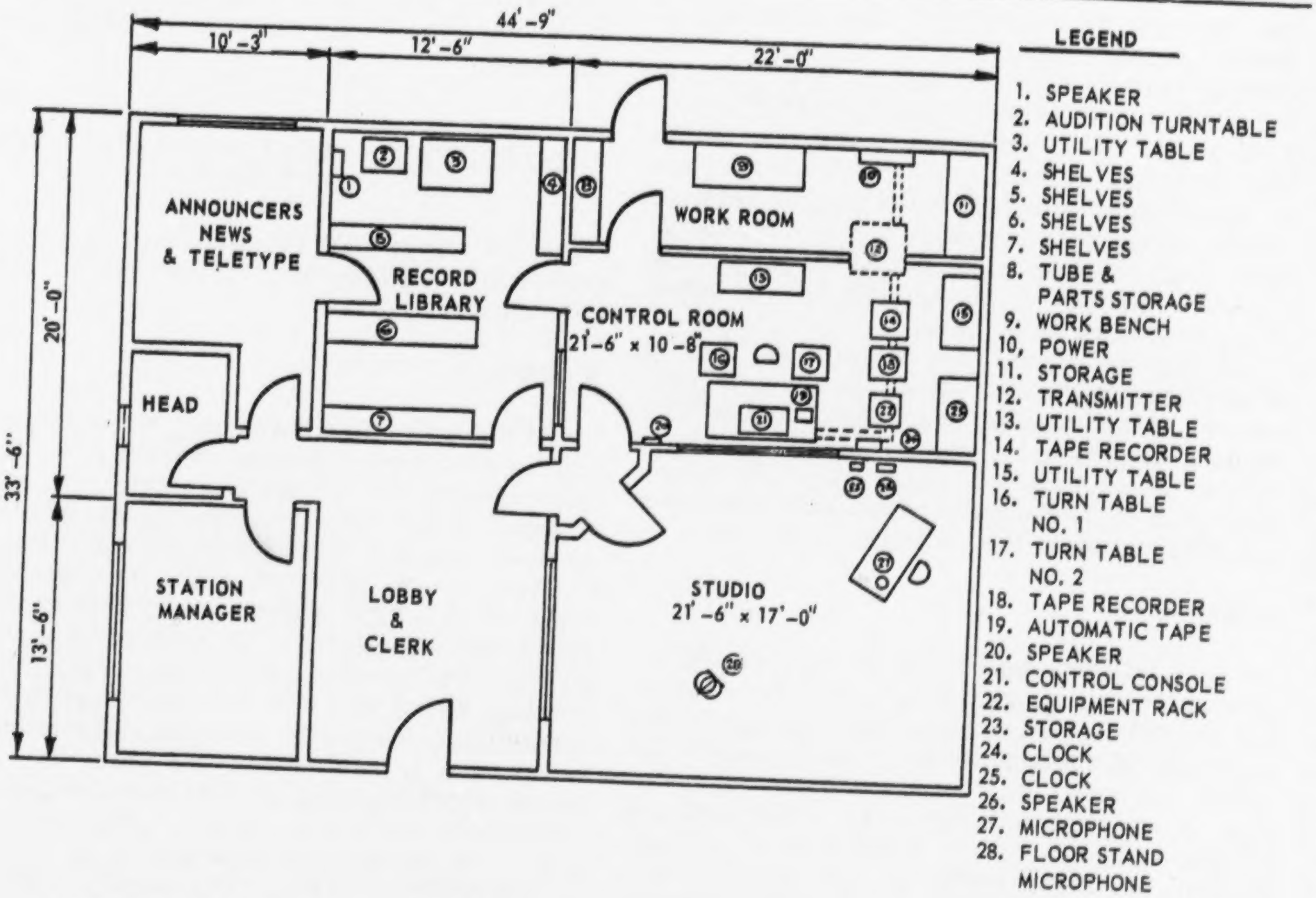
44'-9"
10'-3"
12'-6"
22'-0"
20'-0"
33'-6"
13'-6"
ANNOUNCERS NEWS & TELETYPE
RECORD LIBRARY
WORK ROOM
CONTROL ROOM 21'-6" x 10'-8"
HEAD
STATION MANAGER
LOBBY & CLERK
STUDIO 21'-6" x 17'-0"
LEGEND
1. SPEAKER
2. AUDITION TURNTABLE
3. UTILITY TABLE
4. SHELVES
5. SHELVES
6. SHELVES
7. SHELVES
8. TUBE & PARTS STORAGE
9. WORK BENCH
10, POWER
11. STORAGE
12. TRANSMITTER
13. UTILITY TABLE
14. TAPE RECORDER
15. UTILITY TABLE
16. TURN TABLE NO. 1
17. TURN TABLE NO. 2
18. TAPE RECORDER
19. AUTOMATIC TAPE
20. SPEAKER
21. CONTROL CONSOLE
22. EQUIPMENT RACK
23. STORAGE
24. CLOCK
25. CLOCK
26. SPEAKER
27. MICROPHONE
28. FLOOR STAND MICROPHONE

Figure 11-2.—Example of a floor plan for an independent AFRT outlet ashore.

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practice is discouraged unless absolutely necessary. Particular attention must be given to the availability of technically qualified personnel for the operation and maintenance of radio and television broadcast equipment. When necessary, provisions are normally made to send selected technical personnel (ET's, IC's, etc.) for special training in radio/television transmitters (broadcast band) which is not normally included in service school instruction. Training in the operation of studio equipment, which is beyond the scope of this chapter, must be provided by either OJT or at the DINFOS Broadcast Specialist Course.

- Funding plan, including the amount of investment and operation and maintenance estimates. The concurrence that funds are available for establishment, operation, and maintenance of the outlet is required from the command having funding responsibility for AFRT outlets in the specific area. This includes agencies of other services if located in their area of responsibility.
- Estimated on air target date and date that first shipment of AFRTS programming materials would be required. (At least 30 days notice are required prior to shipment of first package of program materials.)
- A brief description of the required facility, including a list of any equipment available in the command for the project.
- Concurrence of the Chief of Naval Operations (OP 03-R), if the request includes the establishment of a television station or related outlet (such as a relay or booster).
- Types of radio/television services available from local commercial sources, if any, including details of reception and program content.

CHINFO coordinates approval of a proposed outlet and availability of AFRTS programming materials with IAF and other agencies. Upon approval (in principle) the local command proceeds with plans for establishment of the outlet. However, the following information must be forwarded to CHINFO prior to actual establishment of the outlet in order to obtain formal approval:

- Engineering plans and specifications, including a complete bill of materials.
- Information regarding the availability of frequency allocation. See SECNAVINST 1700 (AFRTS series) for instructions regarding frequency coordination.
- Copy of the agreement with the host government, or memorandum of understanding from the U.S. embassy when no formal written agreement has been negotiated.

AFLOAT

AFRT outlets may be established aboard Navy ships with the approval of the Director, IAF. However, establishment of any television facility aboard ship also requires the concurrence of the Chief of Naval Operations. Upon determination of a need for AFRTS materials to be used on either a new or already existing radio or television system, the command must forward a request to CHINFO in accordance with SECNAVINST 1700 (AFRTS series). The request must include the following information:

- Justification for the materials and the number in the audience.
- Outlet staffing plan.
- Estimated on air target date and date first shipment of materials would be required.
- Concurrence from the Chief of Naval Material (MAT-019) that TV equipment to be used for the telecasting of AFRTS TV program materials meets established standards.
- Concurrence from SAAD that broadcast radio equipment to be used for playing of AFRTS radio program materials meets minimum established standards when modified for shipboard use.

Upon receipt of authorization of AFRTS affiliation the Chief of Information notifies all agencies concerned, and shipments of AFRTS-LA program materials will be scheduled.

CRITERIA

Criteria to be considered in the establishment of any AFRT outlet are as follows:

- The outlet must not cause interference, as determined by the rules of the FCC, to broadcast stations licensed by the Commission, or to stations in other countries.
- The outlet must not restrict or preclude the use of a broadcast frequency by a station licensed by the FCC in accordance with its rules and standards.
- The outlet will not compete for listeners with other broadcast stations. (AFRT outlets are intended to service U.S. military and civilian personnel and their dependents only, except in times of emergency when authority may be granted to use an AFRT outlet to disseminate vital information to the local populace.)
- The outlet will not operate within the United States, except in certain isolated areas where U.S. commercial radio and television programs are not available.
- A booster station is established only if it is intended to relay programs from an existing American Forces outlet. However, this does not preclude a command from establishing a booster-type station to relay programs from commercial or government operated stations, if funds are available and authorization has been obtained from the appropriate government agencies or commercial interests.

Procedures for altering the size of, or disestablishing an AFRT outlet, may be found in SECNAVINST 1700 (AFRTS series).

STATION STUDIO LAYOUT AND ORGANIZATION

The majority of AFRT outlets, network or independent (an outlet not connected or affiliated with a network), fall into three categories: Radio, Television, or Radio and TV combined. The classes of stations within these three major categories range from a simplified automated radio outlet, requiring no personnel and which can be used over a wired audio system or broadcast on an AM/FM frequency, to a combined interservice radio/TV complex with studios requiring dozens of assigned personnel in accordance with joint service manning procedures.

The studio layouts and operations described in the following material are for AFRT outlets ashore.

RADIO

The space required for the operation of a radio outlet falls into three categories:

- Necessary space to house and control the program origination sources—this is the studio and control room area.
- Space required for the transmitter and antenna.
- Administrative space.

The number and size of the studios will depend largely on the type of programs to be broadcast. Usually, one studio and announce booth will serve the minimum requirements of a station. In addition, if further facilities are needed, the control room can be equipped for station break announcements and combination operation. As live programming increases, either in size or number of programs, the studio requirements will need to be modified.

A typical floor plan for an independent American Forces Radio outlet is shown in figure 11-2. Basic equipment is included in the figure. This layout incorporates features to permit operation with a minimum of personnel. It is designed for an operator-announcer to work directly from the control room. The equipment location makes this practical since turntables, tape recorders, and control console are all within easy reach of the operator. The equipment rack is situated for convenient reading of frequency and modulation monitors where necessary.

Since the majority of independent radio programming is from disc material supplied by AFRT-LA, traffic flow considerations place the Record Library contiguous to the control room area. Record auditioning facilities are provided to permit selection of material.

While smaller in the amount of time occupied than recorded programs, news and information material are the primary products of AFRT operations. Therefore, adequate facilities for their preparation are provided next. In this area teletype machines for the AFRTS worldwide news service can be situated, and shortwave facilities either by line from a military receiving location, or if necessary, receivers maintained by the outlet.

The studio illustrated in figure 11-2 is adequate for interviews and discussion-type programming and could be used for small musical combinations. Administrative and clerical support is provided as indicated in the combined lobby and clerk area and office. If the transmitter is not remote from the studio facilities it can be situated as shown in figure 11-2.

The disposition of working areas illustrated represents an approach to traffic flow and convenience. In adapting it to requirements of existing local structures, these basic concepts should be preserved.

TELEVISION

A television outlet will require considerably more space than is required for a radio station. Studio and control rooms must be larger to accommodate the video equipment.

It is possible to operate from a small studio at first, where programs are limited to simple one-camera operations. However, a station's program schedule will soon outgrow these limited facilities and the original plans should take into consideration this probable growth. If the choice has to be made between one large studio or two small ones, it will be more practical to design one large studio, since this arrangement will be more flexible for staging programs. An enlarged announce booth can be included for a one-camera set-up for news, interviews, or other simple talk programs.

In order to accommodate the video equipment, the control room must be somewhat larger than radio. If the transmitter is located in the control room, even more space is required. Then, too, space will be needed for additional engineer and production personnel in the television control room. It is a good idea to locate the studio lighting switchboard or panel where it can be operated during a program by the control room engineers.

RADIO-TV COMBINED

In planning a combined AFRT outlet, the key word is "combined." Careful consideration must be given to what functions can be combined economically without sacrifice of efficiency and quality. Failing this, the combined outlet will become two entities staffed and functioning separately or understaffed and not functioning properly. While administration and training provide the ultimate answer to this efficiency, equipment and architecture can make it possible or impossible.

It is necessary to have two control rooms to accommodate functions occurring at different intervals. In joint operations such as simulcasts, TV will generally "originate" for radio. Since a simulcast is a compromise of the requirements of both media, it will be found material for TV can be used on radio better than vice versa. An example of a combined radio/TV floor plan is shown in figure 11-3.

ENGINEERING SUPPORT

The technical aspects of setting up an AFRT outlet (sizes and shapes of rooms, lighting, power system, transmitters, installation of studio equipment, acoustic considerations, etc.) is performed by specially trained engineers, either from the Navy or under civilian contract. In compliance with an ASD(M&RA) directive, the Sacramento Army Depot is responsible for supplying all non-standard commercial-type broadcast equipment and replacement parts for commercial equipment to all AFRT outlets whether Army, Navy, or Air Force, with funds provided by the applicable service.

Detailed procedures for obtaining equipment, engineering, and maintenance support of Navy-operated AFRT outlets may be found in SECNAVINST 1700 (AFRTS series).

STAFFING AN AFRT OUTLET

Each military department is responsible for training and furnishing all personnel necessary to operate each American Forces Radio and Television Station under its jurisdiction, except

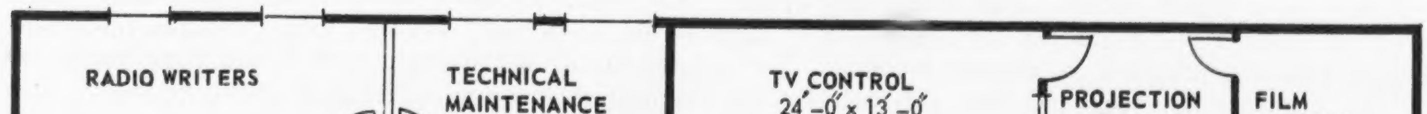
RADIO WRITERS
TECHNICAL MAINTENANCE
TV CONTROL 24'-0" x 13'-0"
PROJECTION ROOM 12'-0" x 14'-0"
FILM LIBRARY 12'-0" x 13'-0"
RADIO LIBRARY
SOUND LOCK
RADIO CONTROL ANNC 2
GRAPHICS 12'-0" x 14'-0"
TV PRODUCTION 12'-0" x 14'-0"
MEN
ANNOUNCERS
RADIO STUDIO
TV/RADIO STUDIO 28'-0" x 35'-0"
CORRIDOR
CORRIDOR
WOMEN
GENERAL OFFICES & FILES 12'-0" x 13'-10"
TV WRITERS 12'-0" x 13'-10"
RADIO CONTROL ANNC 1
NEWS EDITOR & WRITERS
SOUND LOCK
O. I. C. & STATION MANAGER 12'-0" x 13'-10"
NEWS MACHINES
LOBBY & CLERICAL
ADMIN 12'-0" x 13'-10"

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Figure 11-3.—Example of a floor plan for a combined AFRT facility.

that by joint agreement other military departments provide an equitable share of the required personnel.

AFRT operations vary in each command due to such basic factors as location of studio, location and size of transmitters, concentration of personnel, and other command requirements. However, a determination has been made of the number of hours of local production that will be required at network key outlets, affiliates, and other outlets in order to perform their missions effectively in accordance with established operating procedures. The IAF-coordinated staffing tables allow for continuous training and cross-training of assigned personnel for maximum utilization.

The staff organization of a large AFRT complex might include an officer-in-charge (usually the command's public affairs officer), station manager, program director, news director, chief announcer, staff announcers, cameramen, engineers, and a record/film librarian. Of course, on a small outlet afloat, you can operate with a manager, a couple of assistants, an engineer and perhaps a volunteer or two.

By way of assistance, key job titles and functions listed in IAF's radio and television manning tables are explained in the following sections:

Station Manager

The station manager is responsible to the officer-in-charge for all technical and program operations. He recommends and supervises procedures and policies on training, equipment, production, programming, news remotes, administration and assignment of personnel.

Chief Engineer

The chief engineer is responsible to the station manager for the technical operation of the station. This responsibility includes maintaining adequate technical stock levels, proper installation, maintenance, and operation of all technical equipment. He schedules work assignments and training of military and civilian engineers.

Program Director

The program director is responsible for the daily program and production operations of the station. He prepares the master schedule, supervises training and assignment of announcers and other production personnel. He reports directly to the station manager and keeps him informed on all schedules and program personnel changes desired or needed. In the absence of the station manager, the program director assumes operational responsibility of the station.

Production Supervisor

The production supervisor reports to the program director and assists in the planning and scheduling of assignments and duty hours. He establishes procedures and performance standards and assures availability of required equipment, such as cameras, recorders, turntables, microphones, lighting devices, and supplies necessary to the operation of the equipment. He assigns broadcast, script writing, and production functions to subordinate personnel and assures adherence to broadcast operations such as script writing, news editing, operation and minor maintenance of studio equipment, set construction, and editing of sound tracks.

Staff Announcer

The staff announcer is responsible for the quality and effectiveness of all broadcast material. At all classes of stations he will be called upon not only to announce programs but to write copy, operate a control board or camera, direct a radio or television program, conduct interviews, and participate in special events. His activities usually will be supervised by a chief announcer who will be directly responsible to the production supervisor or program director for all staff announcers and their work schedule. Announcer requisites are discussed later in this chapter.

Staff Director

The staff director is responsible to the production supervisor or the program director for the production and direction of television programs. He oversees preparation, selection, and revision of scripts. He designs, prepares and sets up stage settings, graphics, and special effects. He positions lights, cameras, microphones, and performers, selects camera shots, and informs camera operators which shots to use and when to use them. He monitors pace and timing of performance. He coordinates, prepares, and supervises special broadcasts, such as athletic events and ceremonies.

Script Writer

The script writer is responsible for the writing of a complete program, including performers' cues, music, sound effects, and camera angles. He writes spot announcements, commentary with film, graphic aids, and scripts on a variety of non-technical subjects. On occasion he may write and edit continuity, rewrite material submitted, and rearrange picture and sound to ensure the most effective presentation.

News Writer

The news writer compiles and edits local and wire service news for presentation over radio or television. He may perform as an announcer for special events, act as master of ceremonies in an informational program, or conduct interviews. He designs and arranges graphic aids for the presentation of news over television and prepares news stories and feature items.

Librarian

The station librarian is directly responsible to the program director for maintenance of the station library. This includes indexing transcriptions, tapes, or films, storage and filing of all programming materials for quick and easy reference. This can be a combination job, incorporating announcing or production duties. Large stations will find it more desirable to use a full time librarian for this responsibility.

Maintenance Engineer

The maintenance engineer performs maintenance functions, under the direction of the chief engineer. He positions, secures, and interconnects equipment according to plans, specifications, or instructions. He checks action of such items as relays, switches, and coils and makes necessary adjustments. He inspects, dismantles, and repairs circuit wiring, and replaces defective components and individual parts. He may substitute component parts when necessary and fabricate simple parts not requiring precision machine tooling. He is usually cross-trained as an audio-video operator.

Audio-Video Operator

The audio-video operator maintains picture and sound quality during a television presentation, by adjusting controls to assure proper performance and operation of equipment. He coordinates with personnel controlling other portions of equipment on dial settings, meter readings and positioning of switches and controls to clear up maladjustments of equipment. The audio-video operator also establishes requirements for placement of microphones and cameras. He is usually cross-trained as a maintenance engineer.

Film Technician

The film technician checks and inspects film and projector equipment for proper identification and condition. He inspects, repairs, and rewinds film before storage in racks. He lubricates, cleans, adjusts, and makes replacement of minor parts of projectors, such as lamps, fuses, belts, amplifier tubes, springs, cords, and similar items. He usually operates the station library.

POLICIES AND GENERAL GUIDANCE

There are several Department of Defense policy factors governing the broadcast of information and entertainment material over American Forces Radio and Television outlets. These factors, as implemented by CHINFO through SECNAVINST 1700 (AFRTS series), are discussed below.

AUTHORIZED PROGRAMS

With the exception of those programs supplied by AFRTS and those specified in the next paragraph, no AFRT outlet is authorized to broadcast or record and rebroadcast any program sponsored by private or commercial interests, or foreign governments.

In certain instances, programs, events, or ceremonies broadcast by a foreign government or agency may be considered of sufficient cultural or informational value to warrant broadcast by AFRT outlets. In such cases, area commanders or their representatives may authorize the rebroadcast of these programs. No rebroadcast of this nature, however, can be made without the express permission of the originating or controlling foreign government or agency.

LOCALLY PREPARED LIVE BROADCASTS

AFRT outlets are authorized and encouraged to originate live programs which are prepared, produced, or supervised by staff members of the outlet. Live programs should reflect the highest standards of quality. Rebroadcast of such programs by other AFRT outlets or networks may be made with the permission of the local commander responsible for the particular outlet involved.

NEWS PROGRAMS

The Department of Defense policy is that "there shall be a free flow of news and information to all military without censorship or news management. These policies are consistent with the guidelines prescribed in the National Association of Broadcaster's code of good practices for newscasting."

In implementing the above, the commander overseas (and at sea) has responsibilities for his command which must be related to the operation of AFRT stations. Therefore, the policy of free flow of information includes the following considerations:

- AFRT stations operate in foreign countries with the approval of the host government with broadcast frequencies assigned by the host government. The commander of U.S. forces in a particular country must accept the obligation to consider carefully broadcast material that may be offensive within the country.
- Information will not be broadcast that would be of help or assistance to any potential enemy. The commander has this responsibility at any time concerning the release of information which would fall in this catagory.
- The commander is also responsible for the safety and well-being of his forces. Therefore, broadcasts will not be aired which would jeopardize the safety of U.S. forces. This responsibility should not be construed to permit the calculated withholding of unfavorable news.

Constant professional care should be exercised in the preparation of news programs and in the selection of news sources to ensure that accurate and reliable news is provided. Newscasts and straight news reporting must be:

- Factual and objective.

- In good taste. Morbid, sensational, or alarming details not essential to factual reporting should be avoided. News should be broadcast in such a manner as to avoid creation of panic and unnecessary alarm.

- Based on balanced coverage of principal news developments without local editorializing, analysis, commentary (with the exception of local sports commentaries). Distinction must be made between fact and opinion. When opinion is expressed, the person or source must be identified.

- Based on reports provided by commercial press associations, AFRTS-W, or an accredited news gathering agency, including authorized military news media and official news releases emanating from major commands.

Political News

AFRT stations and networks are required to broadcast political news of a factual and impartial nature from the United States.

Political news is restricted to transcriptions or films distributed by AFRTS-LA or broadcasts by AFRTS-W. Care must be exercised to maintain a well-balanced, impartial coverage of political news without comment, criticism, analysis, or interpretation of an editorial nature.

During U.S. national presidential campaigns, equal time must be allotted to the presidential and vice presidential candidates of each of the major political parties. Addresses by presidential and vice presidential candidates should be scheduled during the most advantageous listening hours, and adequate advance notice of the date and hour of each broadcast should be given.

Attribution For AFRTS-W News

All news stories relating to U.S. and DOD policies must be separately attributed to the actual news source (such as the Secretary of Defense). If the attribution provided by the news media source is vague (such as "according to informed sources" or "government officials"), or if the news media source speculates and interprets comments of a specific source, the entire story must be separately attributed to the news media source. AFRTS-W attempts to obtain official comment or specific attribution on such stories. When in doubt, local announcers should attribute the individual news story to the originating news media source. Examples: "According to United Press...." or ..."the New York Times says...."

Attribution For Local Sources

News of military activities provided by AFRT networks and outlets is considered an essential part of AFRTS-W operations. All such news transmitted to AFRTS-W by teletype, voice circuit, or recordings must be preceded by a statement that the news story has been cleared for release by the command to which the news pertains. This clearance allows necessary attribution to the news source.

FOREIGN LANGUAGE BROADCASTING

Broadcasts in other than the English language are limited to:

- Those designed to satisfy the needs of U.S. military personnel speaking other than English.
- Radio or television programs or announcements in the language of the host country, with adequate English translation, addressed specifically to DOD personnel to increase their knowledge of the language and appreciation of the host country, its customs, background, and people.
- Official and confirmed requests by the host government to alert its civilian population of emergency conditions, such as storms, floods, and hurricanes.

SPECIAL BROADCASTS

Commands, AFRT outlets, and networks must be alerted at times to broadcast specials. Stations are alerted by an unclassified, IMMEDIATE message from the Secretary of Defense and the text of the message will be preceded by the following: "This is a special message No._____ for all American Forces Radio and Television stations."

Upon receipt of such a message, each AFRT outlet and network must broadcast and telecast the program or event at least twice. Only the ASD(M&RA) is authorized to approve an exception to the requirement to broadcast these programs. Editing is not authorized. Reports concerning these special broadcasts are discussed later in this chapter under "AFRT Station Administration."

RELIGIOUS PROGRAMS

Religious programs are limited to programs supplied by AFRTS-LA and programs originated by local command chaplains. Requests for broadcast of other religious programs must be submitted through command channels to the Chief of Information for coordination with the Armed Forces Chaplains Board.

COMMERCIAL MATERIAL

The use of commercial tape or phonograph recordings by AFRT outlets is prohibited. Broadcast of live music over AFRT outlets is restricted to that which has been cleared by AFRTS-LA for use in the area concerned except where local agreements exist with music companies holding performing rights.

USE OF AFRTS SUPPLIED MATERIALS

AFRTS program materials are to be broadcast as received, except for non-suitability of content due to existing local situations which would make airing undesirable.

Deletions in radio transcriptions, audio, and video recordings and television films may be made:

- To repair damaged portions.
- To remove portions of a program which violate local broadcast restrictions as directed by the local commander.
- To modify a program package for Fleet use.

Deleted portions removed for any reason must be reinserted into the programming package before onward shipment. Exceptions are authorized only by IAF.

As permitted by good programming practices, information programs received in AFRTS program packages or from Navy internal information sources should be aired by AFRT outlets in prime time, whenever possible. If a situation exists in which the command responsible for the operation of an AFRT outlet or network determines that any of these information programs should not be aired at all, CHINFO must be so advised. This policy does not apply to ships when such usage would interfere with operational commitments.

Unless specifically authorized by IAF, AFRTS program materials must not be used:

- On commercial, private, or foreign government-owned broadcasting or telecasting stations.
- In a program which originates from a military installation and is broadcast by a commercial station.
- At a dance, party or other activity where such use would preclude hiring of professional musicians and artists.
- On a "feed" from a hospital program broadcasting system to provide entertainment for such non-therapeutic activities as service clubs, staff quarters, barracks, offices, and so forth.
- For commercial purposes, or in any manner that would constitute competition with, or otherwise be detrimental to, commercial artists, copyright owners, or other private interests.
- For direct projection exhibitions. (AFRTS television programs are not authorized for direct motion picture projection rather than distribution over a closed circuit or broadcasting TV system.)
- Aboard Navy ships while in port or within range of commercial English speaking broadcasting stations.
- For transmission from ships unless specifically authorized by CHINFO. Ships may transmit AFRTS television programming materials to other ships in company under the guidance of JANAP 195, applicable portions of which are quoted below:

> "Television transmissions from ship to ship: Not for operational use within 50 nautical miles of the United States or its possessions, or other countries except where bilateral agreements are made with the country involved. Vertically polarized, omnidirectional antenna with the effective radiated power (ERP) limited to that necessary to provide a field strength of approximately 200 micro-volts per meter at a distance of 10 nautical miles."

Locally produced AFRT programming should not be made available to commercial or private broadcasting stations or networks without approval of the area commander having designated control of the AFRT facility involved, and then only through normal public affairs channels.

PROGRAM MATERIAL REQUESTS & CLEARANCES

Negotiations for radio and television program materials for AFRTS use is the responsibility of IAF and its two major field activities. Navy activities do not submit inquiries or requests concerning such material to commercial interests (i.e., film producers, networks, broadcasters, recording companies, owners, sponsors, or individual stations). All such inquiries must be directed to AFRTS-LA or AFRTS-W with an information copy to CHINFO.

Necessary clearances for all programming materials supplied by AFRTS are obtained by IAF or its field activities from interested unions, associations, owners, guilds, or sponsors.

ADVERTISING POLICY

The Department of Defense neither endorses nor sponsors the advertisement of any commercial product or service. Therefore, no AFRTS program (live, transcribed, or filmed) may be associated with a commercial sponsor in fact or by implication.

AFRTS-LA is responsible for removing all commercials from radio and television programs distributed for use on AFRT outlets. AFRTS-W removes all commercials from its radio broadcasts, both recorded and live.

PROGRAM SCHEDULES

Dissemination of local program schedules is encouraged. However, publication of schedules in newspapers or magazines must be limited to those distributed solely to U.S. forces and their dependents.

PROGRAM LOGS

Each AFRT outlet, including ships, is required to maintain a detailed daily operational (transmitter and program) log accounting for every minute of the broadcast day. The log includes identification of programs and spot announcements and the precise time at which they were broadcast. Logs are retained for a minimum of one year. They are discussed and illustrated later in this chapter under "AFRT Station Administration."

LISTENER RESPONSE

Solicitation of listener response of any type is limited to U.S. military and hired civilian personnel and their dependents. Surveys should be taken at least once a year so that programming can be tailored to current likes and dislikes of the audience.

STATION IDENTIFICATION

AFRT outlets must identify themselves at prescribed, regular intervals in compliance with allied communications procedure.

Station identification may be made as follows: "This is American Forces Radio (or Television)" or "This is AFRT," followed by the name of the city, command, or other geographical location, or the name of the Navy ship. If call letters are required and have been assigned, these must be used in station ID's.

AFRT outlets must identify themselves at least twice daily, at sign-on and sign-off, as "This is American Forces Radio (and/or Television), the voice of information for the American Forces." In addition to network identification, affiliates are required to identify themselves twice daily at sign-on and sign-off as an "affiliate of the American Forces Radio and Television Service, the voice of information for the American Forces."

If not in violation of an agreement with the host country, the national anthem of the United States is played at sign-on and sign-off on stations operating less than 24 hours a day. Stations operating 24 hours a day are required to play the national anthem at least once a day at a time designated by the commander exercising operational control. Where applicable and with concurrence of the host government, the national anthem of that country may be played in conjunction with that of the U.S., and is identified as such.

PROGRAMMING SECURITY

The policy of maximum disclosure of news within the limits of security (Article F-2005 of PA Regs) applies to AFRTS programming. Calculated withholding of unfavorable news stories is not permitted. However, in areas overseas where foreign nationals frequently tune in to AFRTS broadcasts, wording of newscasts and choice of other program material may be influenced by a courteous consideration for local sensibilities, but the basic policy of unrestricted access to all news available to other segments of the American public still applies.

RADIO/TV ANNOUNCING REQUISITES

The attributes usually considered necessary in a professional radio announcer are a good voice, no regional accent, clear diction, and accurate pronunciation. The television announcer must have all these plus a pleasant appearance, some acting ability, and the ability to memorize easily.

These necessary attributes must be supplemented with training and experience. The announcer's voice, and in television his appearance, quite often affect the audience's opinions about programs, about sponsors, and even about stations. A resonant voice, the best diction, and even the best pronunciation will not help the announcer who mechanically reads lines and fails to project a feeling of sincerity. In effect, the announcer must adopt a good personality and make his voice reflect that personality.

The purpose of this section is to discuss radio and television announcing techniques so that you will be able to recognize the necessary delivery, conversational voice, and adaptability requisites when auditioning possible candidates to supplement your AFRT station staff—either permanently or part-time.

DELIVERY

There is a close alliance between microphone delivery and the fundamentals of public speaking (discussed in Chapter 5 of this manual). This does not mean that a good public speaker would necessarily be a good announcer or vice versa. It does mean that certain fundamentals in voice, diction, and pronunciation are common to both areas. The major difference between public speaking and announcing is in style and projection.

In essence, the platform orator orates, while the announcer merely talks. The orator is reaching out to a group audience with voice and gestures, while the announcer is talking to individuals and the projection is through electronic means. Despite these means and differences, the similarities in fundamentals do remain. The announcer must be just as concerned as the public speaker when considering the sound of his voice and his handling of words. Naturally, there are always exceptions....Dizzy Dean has been a successful sportscaster for years despite the fact that his diction and pronunciation have horrified the nation's English teachers. Similarly, many politicians, labor leaders, religious leaders, and other public figures have been known to spellbind groups with speeches that left much to be desired in grammatical construction. However, these are exceptions, and we must concern ourselves with the RULES. The rules say that a pleasant voice, good diction, and accurate pronunciation are essential to aspiring announcers as well as to aspiring orators.

CONVERSATIONAL TONE

An announcer doing a disc-jockey (never refer to a commercial radio personality as a disc-jockey—most resent it) or record show may spend an hour ad-libbing and being very informal. You might call it being strictly conversational. He may do a strictly "talk show," which may involve telephone calls from listeners. Then on the hour, or half-hour as station policy dictates, he may be called upon to read a newscast and a few commercials. Although he must become somewhat more formal for the newscast he is still expected to maintain a conversational approach. This is the direct and personal approach of the electronic media. It is a one-sided conversation to be sure, but still it is conversational and should not sound as if it is being read. Audiences expect and want sincerity and naturalness from radio and television announcers. Despite the fact that we converse almost every day of our lives, the conversational style of an announcer varies from everyday talk and is actually an acquired skill.

To develop such a style takes constant practice and experience. An effective method of developing this "art of conversation" is to read aloud as much as possible and, better still, read aloud with someone listening who can later criticize from the standpoint of conversational quality and the ability to communicate ideas. Another method is to tape various other good announcers and then compare their styles with the aspiring announcer's. However, copying other styles should not be attempted, because no two people are alike.

Much can be learned simply from listening with a critical ear. A good announcer should never try to assume permanently a personality or style that is not his own. He is a communicator and uses a conversational approach to ensure that the ideas and thoughts he presents are fully understood by his audience. In the final analysis, nothing can replace practice and experience.

VOICE CONTROL

Another basic skill of the good announcer is complete control of his voice. There are certain characteristics of the voice which can be studied and improved. These are pitch, timing, volume, and quality. However, it is up to the aspiring announcer to master these.

Pitch

Pitch refers to the position of the voice on the musical score—soprano, tenor, baritone. Everyone has a habitual pitch and range. Variations in pitch on the announcer's part are refreshing and necessary to avoid sounding monotonous. Common faults among announcers are that their pitch is forced too low, that they are inflexible, or that they have too limited a range. Pitch control and variations of pitch can be acquired through diligent practice. The use of a tape recorder will help the aspiring announcer overcome these and other pitfalls.

Timing

Timing is that characteristic of speaking which refers to the duration of speech sounds and pauses and, as with pitch, the announcer must constantly strive for flexibility in timing. Variation once again helps to serve that ever-demanding master—the clock on the wall. The ability to change his rate of delivery, sometimes imperceptibly, is a must for the professional announcer. Common "time traps" into which announcers sometime fall are hesitation, monotone delivery, staccato-like sound, and a too rapid rate of delivery.

Volume

Volume refers to the loudness and intensity of sounds and is often used by announcers for emphasis or to achieve a special effect. Because of electronic equipment limitations, the radio-television announcer does not enjoy or benefit from the variations in volume as does the platform orator. However, the announcer must be aware of the characteristics of volume. Constant loudness will leave the announcer with a monotone while too much variation tends merely to annoy the listener. There is a happy medium, but it is up to the announcer to find it.

Quality

Quality is the voice characteristic that makes it possible to distinguish one voice from another. It would be a sad thing if everyone sounded alike. Quality is something that announcers strive to improve. Speech habits such as a nasal twang, harshness, regionalism, and hoarseness, to name a few, are undesirable and should be eliminated. Voice quality is very important, because, in the mind of the listener, quality is often linked with personality.

ANNOUNCER ADAPTABILITY

Personality is reflected in the voice. Program types change throughout a broadcast station's day and it is essential that an announcer be capable of changing his style to fit the content and mood of the particular program. No matter what the program type or theme may be, the listener enjoys hearing a voice that suggests naturalness, sincerity, integrity, vitality, and friendliness. All-in-all, the announcer must be somewhat like a chameleon—he must be able to adapt to the many variations of style that the average broadcast day will demand of him. He should set high standards for himself as far as voice control, diction, and pronunciation are concerned and then he should strive constantly to live up to those standards. This is a never-ending, ever-learning process.

BASIC PROGRAM BUILDING MATERIALS

The program building materials supplied by AFRTS-LA and AFRTS-W are the nucleus from which local programs are developed. They include a varied cross-section of American radio and television entertainment, events of national and international importance, sports, news, and informational features. These materials can be grouped into the following five programming services:

- Radio transcriptions
- Tape service
- Television films
- Shortwave transmissions
- Teletype news service

Successful local program building demands skillful and effective arrangement of these materials in order to meet scheduled broadcast hours and satisfy needs of the local military community. Local originations complement and supplement these basic program building aids.

TRANSCRIPTION SERVICE

The weekly transcription service, consisting of microgroove pressings, is distributed to American Forces Radio Stations in three basic units:

Radio Program Unit (RU)

Transcriptions in this weekly unit consist of decommercialized information and entertainment programs procured from the major networks, independent stations, and producers in the U.S. This material is supplemented by specially prepared programs obtained from public affairs offices of all military services, and other sources that can provide suitable programming. Pressings are circuited to stations in the proximate geographic area and are not usually retained on a permanent basis. Network headquarters, which are responsible for the centralized programming of satellite stations and relays, receive and retain their own units.

Radio Current Features (RCF)

Pressings in this weekly unit receive priority treatment and remain with the individual stations because of the perishable or timely nature of the material. This programming is generally incorporated into a permanent station library and includes the following material:

- News and information programs.
- Holiday specials.
- Information spot announcements.
- Filler segments.
- Promotional spot announcements.

- Discussion programs on national and international issues.
- Top tunes selected from authoritative music sources.

Radio Music Library (RML)

This is a weekly shipment of transcriptions of the current musical releases in all categories. These are retained by each station to supplement their libraries.

TAPE SERVICE

The monthly tape service is designed to meet the needs of automatic programming systems which use only audio tapes. Programming in this unit is generally the same type of music available in the Radio Program Library (RPL), but more middle-of-the-road. The tape units are sent to each station for retention in their FM library. Tapes are 1/4", 4 track stereo at 3-3/4 ips on 14" reels.

TV FILM

The weekly film service, consisting of 16mm films, is released to American Forces television stations in four basic distribution units:

Weekly Program Unit

Film is not retained on a permanent basis, but shipped as a complete unit from station to station through designated circuits and returned to AFRTS-LA. This updated material consists of:

- Decommercialized information and entertainment programs.
- Cartoons.
- Religious films.
- Motion picture features.
- Industrial and public service films.

Weekly Priority Unit

These units contain films of timely interest, shipped to stations by direct air mail. These shipments include:

- Play-by-play sports.
- Panel or documentary programs covering current events.
- On-the-spot coverage of national and international happenings.

This film is circuited among stations on shortened circuits to facilitate timely telecast, then returned to AFRTS-LA.

Special Program Unit

These units contain films of special interest, shipped to each station by direct air mail and retained by each station.

Library Unit

These are periodic shipments of film which are permanently retained by individual TV stations for subsequent replay. They include:

- Decommercialized information and entertainment programs designed to supplement the Weekly Program Unit.
- Holiday and seasonal programs.
- Informational slides.
- Spot announcements.
- Fillers of varying lengths.

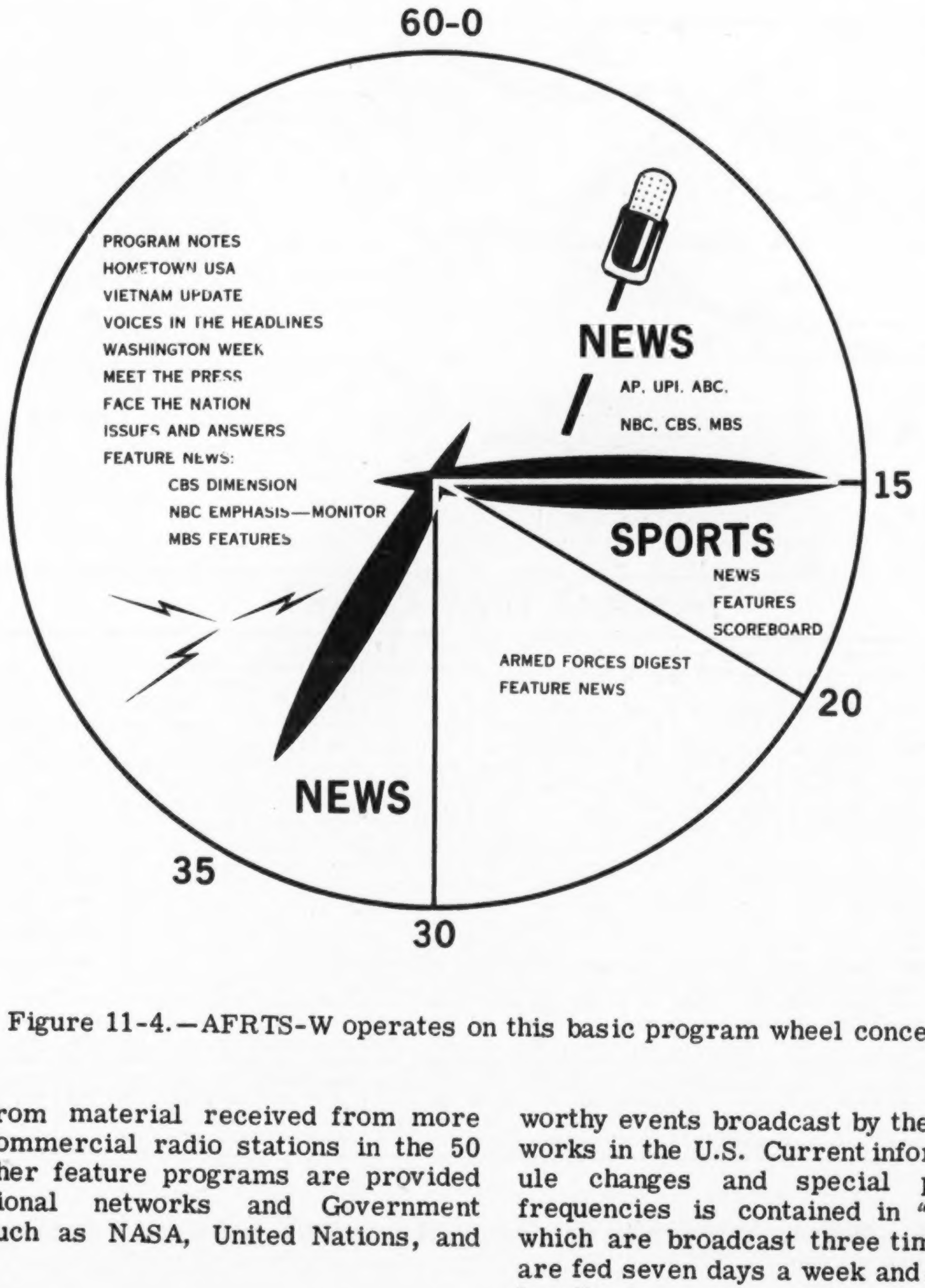
SHORTWAVE TRANSMISSIONS

The daily, 24-hour shortwave transmissions emanating on numerous frequencies from AFRTS-W should be incorporated into station schedules, either as direct rebroadcasts or as delayed rebroadcasts.

AFRTS-W operates on a basic program wheel concept with a news program for the first fifteen minutes followed by 5/15 minutes of sports. A five-minute news summary follows on the half-hour, and the remaining 25 minutes of each hour is filled with feature news. See program wheel in figure 11-4.

Newscasts are prepared primarily from AP, UPI, ABC, CBS, MBS, NBC Group-W, and Metromedia news sources. All news is broadcast as received from the originating sources. Sports news and features are compiled from the major U.S. wire services and commercial broadcast networks in addition to sports organizations and sports personalities.

Feature news consists mainly of presentations broadcast by the major U.S. commercial networks featuring widely-known personalities. In addition to commercial network sources, special features, such as "Hometown, USA," are


60-0
PROGRAM NOTES
HOMETOWN USA
VIETNAM UPDATE
VOICES IN THE HEADLINES
WASHINGTON WEEK
MEET THE PRESS
FACE THE NATION
ISSUES AND ANSWERS
FEATURE NEWS:
CBS DIMENSION
NBC EMPHASIS—MONITOR
MBS FEATURES
NEWS
AP, UPI, ABC,
NBC, CBS, MBS
15
SPORTS
NEWS
FEATURES
SCOREBOARD
ARMED FORCES DIGEST
FEATURE NEWS
20
NEWS
35
30

174.95

Figure 11-4.—AFRTS-W operates on this basic program wheel concept.

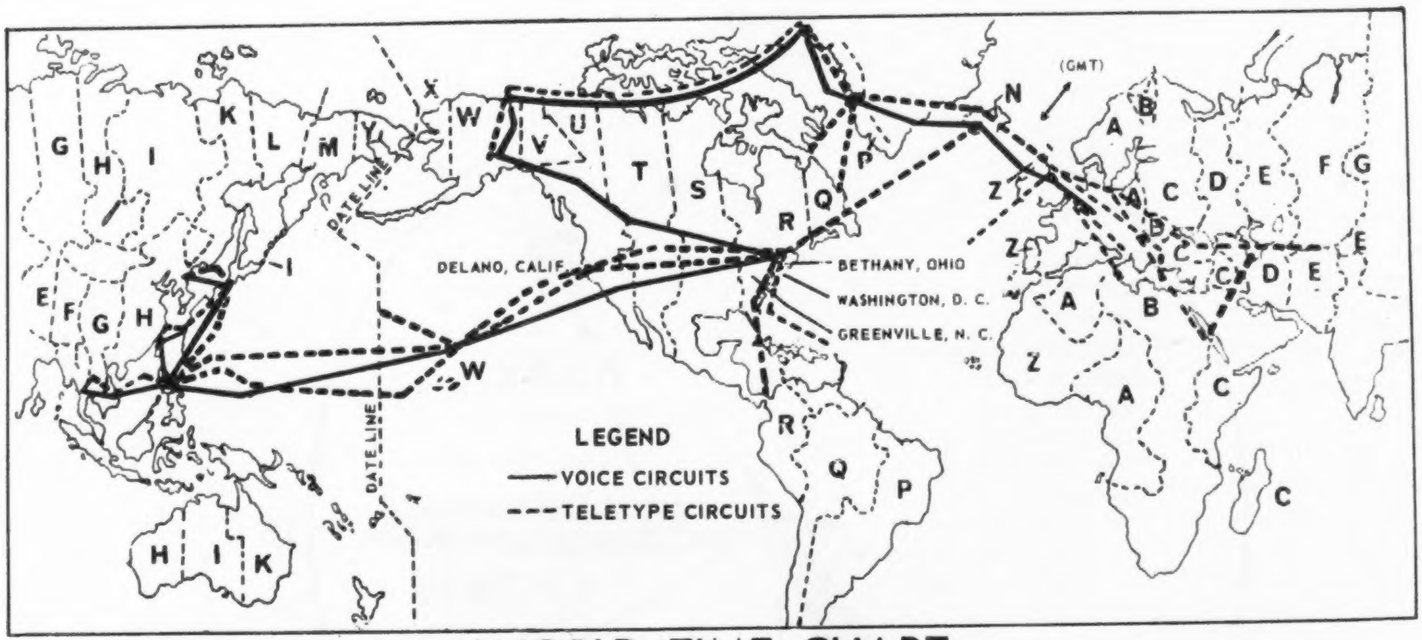
prepared from material received from more than 150 commercial radio stations in the 50 states. Other feature programs are provided by educational networks and Government agencies such as NASA, United Nations, and NATO.

AFRTS-W correspondents (including one JOCS/JOCM) cover the Washington area to ensure coverage of military and seat-of-Government news of particular interest to U.S. military personnel.

The AFRTS-W program wheel may be preempted by major sports events, space shots, and other special events such as Presidential addresses and news conferences or other newsworthy events broadcast by the commercial networks in the U.S. Current information on schedule changes and special programming or frequencies is contained in "Program Notes" which are broadcast three times a day. These are fed seven days a week and are 10 minutes in length.

Programs are scheduled in Greenwich Mean Time (GMT), the time of day on the Prime Meridian (0° Long.), to facilitate world-wide broadcast. GMT is shown as Z on the chart. To find what time a program will be broadcast in your area, refer to the world time chart in figure 11-5.

Schedules of AFRTS-W shortwave radio broadcasts, listing programs, times, beams,



WORLD TIME CHART

G	H	I	K	L	MY	X	W	V	U	T	S	R	Q	P	O	N	Z	A	B	C	D	E	F	G
0800	0900	1000	1100	1200	1300	1400	1500	1600	1700	1800	1900	2000	2100	2200	2300	2400	0100	0200	0300	0400	0500	0600	0700	0800
0900	1000	1100	1200	1300	1400	1500	1600	1700	1800	1900	2000	2100	2200	2300	2400	0100	0200	0300	0400	0500	0600	0700	0800	0900
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0700	0800	0900	1000	1100	1200	1300	1400	1500	1600	1700	1800	1900	2000	2100	2200	2300	2400	0100	0200	0300	0400	0500	0600	0700

31.48(174)

Figure 11-5.—Shortwave programs are transmitted in GMT, shown as Z on the chart.

and frequencies are printed and distributed to AFRT outlets four times each year.

TELETYPE SERVICE

The AFRTS-W teletype news service provides networks and outlets world-wide with a steady flow of news files on a regular basis in support of their own news operations. The news files, written in broadcast style, are designed to assist outlets with insufficient news resources of their own.

The news files, approximately 900 words in length, are transmitted over the DOD Communications System daily. One of these daily news files is devoted exclusively to sports and one to military news. Two of the news files are transmitted to the Navy for use by ships at sea.

AFRTS-LA PROCEDURES

AFRTS-LA-DP-1, Policies and Procedures for Distribution and Handling of Radio and Television Programming Materials prescribes programming policy, distribution procedures, and methods of handling program materials used by AFRT outlets. It is distributed by AFRTS-LA which also distributes a season "Programming Guide" keeping stations informed of current changes affecting programming such as new, deleted, or rotated materials. Designated outlets automatically receive copies of these publications.

Complete AFRTS program service for both radio and television is authorized for approved AFRT outlets only. Modified AFRTS programming services (radio and television) are authorized for ships at sea. All requests for this service must be made to the Chief of Information in accordance with procedures outlined in SECNAVINST 1700 (AFRTS series).

Television

Modified TV programming packages, consisting of approximately 25 hours of adult entertainment programming and sports, are available in certain areas to deployed units equipped with closed circuit television systems. Local regulations in these areas contain pertinent additional information. A ship desiring television material while deployed need not submit a request to CHINFO if it has previously submitted a request to be included on a TV programming package circuit. A ship approved as an authorized AFRT outlet will continue to receive programming materials in deployed areas until CHINFO receives a formal request to discontinue the service or disestablish the outlet.

Radio

Modified radio programming packages consisting of the weekly radio package or radio library, or both, are available to Navy ships with broadcast radio systems or internal distribution systems meeting standards established by the Director of Special Missions, Sacramento Army Depot. Use is not restricted to deployment areas but general AFRT broadcasting policy applies.

AFRTS-W PROCEDURES

The Secretary of the Navy authorizes and encourages all Navy activities to monitor AFRTS-W shortwave broadcasts when the opportunity permits, even though they may not be authorized members of the AFRT system. Rebroadcast of AFRTS-W shortwave materials over radiating or closed circuit stations is limited to authorized AFRT outlets, ships at sea where no other English speaking newscasts are available, or to certain other Navy commands through special requests to CHINFO.

Monitoring and rebroadcast of AFRTS-W cabled programming are limited to AFRT outlets and certain other commands designated by IAF, and in accordance with contracts issued by commercial telecommunications systems carrying the material. Requests for this service are also made through CHINFO.

PROGRAMMING THE LOCAL STATION

The paramount concern in programming the AFRT outlet is the audience. To determine its composition and needs, a survey of personnel in the area is usually an effective measuring tool. Here are some questions for consideration:

- Which military services are represented?
- Which service is predominant?
- Other than radio and television, what sources of information are available?
- What are the working, meal, leisure, and sleeping hours of the audience covered?
- Of leisure time, which periods are most popular for listening to radio or watching television?
- Generally, what category of programs is preferred?
- Specifically, which program titles are favorites?
- What type of music is desired?
- What is the dependent population?
- How many children, by age groups, are involved?

With this knowledge, programming can have valid objectives, and can serve the best interests or purpose for which it is intended. Questionnaires developed by station managers can be designed for information relevant to the individual area. Analysis of the results of an audience survey can serve as an important key to successful program planning.

Due to the shifting of military personnel, the personality of an audience can change drastically. Hence, it is advisable that one year be the maximum lapse between survey projects. In each case, the validity of a survey will depend on the number of questionnaires distributed. The format should be kept as simple as possible, and each person polled should be made to feel that the responses will influence and affect program plans.

Whether programming information or entertainment, the needs of the primary audience (men and women in uniform and their dependents) should receive the greatest attention.

The next step in program planning is to ascertain how much of the desired information and entertainment is available in the material received from Washington and Los Angeles, and how much the local population can be relied on for live presentations. A survey can include questions for indicating talent in the area.

Armed, then, with the composite picture of audience preference, program and local talent available, the station manager normally consults or coordinates program plans with the staff of the major command. In most Navy situations, the area command public affairs officer is designated to represent the command.

PROGRAM SCHEDULING

There is no slide rule for programming a military audience which may be completely transient, static, or semistatic. Regardless of audience type, one substantial fact is evident: The audience is composed of human beings who consider radio and television environmental parts of life and programming service must be geared to fit their mode of living to the fullest extent. This, in the final analysis, will dictate the radio or TV broadcast schedule.

In developing the daily program schedule, you will find the following commercial tools helpful in determining the viewing or listening habits of your audience:

- Classification booking
- Vertical or horizontal booking
- Block booking

Classification Booking

This programming tool classifies listening and viewing hours as "A" or "B" hours. Class "A" will represent peak hours, when listeners and viewers are available in greatest numbers. The theory here is to give the audience what the majority of them want when they can listen or watch. Class "B" programs, therefore, will be those not as popular, or pertinent, which can be scheduled at other than peak listening or viewing hours.

Vertical or Horizontal Booking

The program director arranges segments of his schedule according to the type of program—either vertically (one day's broadcasting period) or horizontally (a period of two or more consecutive days). Examples of this type of program booking are: five western programs in one night (vertical programming), or one western program at the same time, on five consecutive nights, Monday through Friday (horizontal programming).

Block Booking

This method, used by many radio and television stations, is the segmenting of a typical broadcast day into blocks. The broadcast day for radio may vary from 18 to 24 hours per day. The listening habits of an audience may permit a break of the daily radio broadcast schedule into five or six segments: 0600-0800, 0800-1100, 1100-1300, 1300-1700, 1700-2400, 2400-0600. This blocking is dictated by the peculiarities of the duty hours and responsibilities of the military personnel.

The station manager will discover that the more suitable or desirable method of scheduling will rest with the audience he serves. You should also remember that television operations, unlike radio, should be more critically geared to the off-duty time of military personnel. Other factors, such as available film supply, local talent, versatility of staff, and the capabilities of studio equipment are secondary in governing the TV schedule. A typical broadcast day for television, therefore, will begin with sign-on at 1500 or 1600 each weekday and sign-off at 2400, with a slightly longer telecast day on Saturday and a continuous Sunday schedule from 0800 to midnight.

THE MAJOR PROGRAM BLOCKS

The following discussion on major program blocks and their peculiarities is presented as a general guideline for prospective station managers or program directors:

0600-0800/1100-1300

Normally, during these periods, military personnel are preoccupied with the preparations for going to duty. This follows the normal habits of morning stateside audiences. Programming should then be lively, cheerful and invigorating—attuned to the needs of that part of the day. Announcements should be short and alertly delivered. Musical selections should be brief, varied, largely popular, and preferably melodic.

0800-1100/1300-1700

These periods, at most military commands, often represent the times when the majority of military personnel are occupied. This can be a problem area. However, this is the time when minority audiences (numerical) can be served extremely well; i.e., dependents, hospital patients, mess personnel, or the indigenous audience. During these hours "home-maker" shows, "soap operas," and childrens' features can be inserted. Also, certain area problems of special interest or concern to dependents or indigenous audiences might be programmed. These periods should not contain programs of such extended length as to exclude or discourage the tuning of military personnel.

1700 To Sign-Off

As 1700 approaches, the radio or television station should openly play to the audience for whom it basically exists—military personnel. This transition will likely be a progressive thing until about 1900 or 1930. By this time, audience habits will have become more static. Personnel who are going to be away from their radio or TV sets during the evening will have completed their preparations and will have gone. You can normally assume that those remaining will continue to be a potentially attentive audience during all or part of the evening hours, until 2230 or 2300, when the numbers will begin to dwindle.

The period around 1900 to approximately 2230 or 2300, at most commands, will furnish an audience of larger size. During this period the alert station manager should ensure that informational and entertainment programs of top-flight interest are scheduled. The competitive recreation plans at each command during the evening hours will deserve consideration for program planning. Generally, music or movie film will be in order for the period 2230 to sign-off, as it will have the greatest mass appeal at this time.

PROGRAM BALANCE

The business of serving military personnel becomes a unique undertaking when you realize the gamut of tastes which must be catered to by AFRT stations. In an attempt to please as many viewers or listeners as possible—at least some of the time—you must make provisions for a balance of program types. Beyond the obvious categories of information and entertainment features, further breakdowns can be refined into specific types, such as:

- News
- Sports
- Music
- Comedy
- Drama
- Westerns
- Religious
- Programs for children
- Programs for women

Along with programmed shows, a balanced offering in types of music is also important and should be given careful study. To meet this requirement, the Weekly Music Transcription Library shipments from LA provide a steady flow of all types of music. These shipments include the following music categories:

- P—Popular
- SP—Symphonic-Popular
- C—Concert
- W—Western (country/hillbilly)
- CH—Childrens'
- L—Latin
- MW—Music of the World
- R—Religious
- M—Military

This continuous supply provides a growing station library which remains with each outlet and helps build a background of music types to draw upon for disc shows and local productions.

In still another category—religion—the balance can be adequately met for radio or television by utilizing the religious films and transcriptions in the weekly program units supplied by AFRTS-LA, covering the basic faiths—Protestant, Catholic, and Jewish. In addition, the station manager has the responsibility of providing equal time for all chaplains in the area.

In programming the AFRT station, the station manager, program director, in fact, all personnel connected with the outlet, have a serious responsibility for maintaining program standards. The station should consider itself an invited guest and that listening and viewing are communal.

LOCAL ENTERTAINMENT AND INFORMATION PROGRAMS

Local productions, tailored to the needs and desires of a locale, can be good morale builders as well as excellent local program building devices. Earnest efforts should be made for a degree of professionalism which will satisfy the listening or viewing audience. These shows should supplement stateside transcribed or filmed features, and professional performers should not be sacrified for these local offerings.

Listeners and viewers will want, first, their favorite stateside programs. When a choice must be made between a program popular at home and a local production of unknown or dubious quality, it will always be desirable to schedule the higher-rated professional segment. Recognized local talent should not be discouraged but used wisely.

Amateurism in radio and television can be guarded against with careful pre-program planning. Mechanics are different, but basic general areas of activity are common to each medium. These include:

- Casting
- Rehearsing
- Timing
- Staging
- Writing

Casting is extremely important. A good script, program idea or format can be nullified with a poorly selected performer. The viewer or listener does not expect seasoned professional quality, but this fact should not be an excuse to accept mediocrity when time and research will bring to the microphone or camera a more acceptable personality.

Rehearsing is the key to smooth production for both radio and television. Unsure and faltering performers can be made less so with adequate rehearsal. This is particularly true in television, where the additional dimension of video is a complicating factor in establishing the final intricate composite of sight and sound. Adequate rehearsing before air time will blend all ingredients into a seemingly effortless and enjoyable pattern for the television viewer. Your cardinal responsibility is to make arrangements for sufficient rehearsal time for local offerings. If this prerequisite has been overlooked, cancellations are in order rather than risk antagonizing an audience with poorly prepared material.

Timing will distinguish the professional from the amateur. There is no exception in either medium. The mechanics of timing a radio or television program is an individual matter. Methods and procedures will vary with individuals controlling the program. The important consideration to remember is that an audience expects disciplined programming and nothing will aggravate viewers or listeners more than sloppily-timed material. You should guarantee against infractions of timing by reiterating to station personnel that timing is an important step in the pre-program planning of their assigned units.

Staging is important to radio, only in so far as variety or audience participation programs are concerned. Where possible, these should be played before an audience, since laughter and reactions are contagious and sweep listeners into the program's spirit. Mounting or staging for these radio segments can be simple, but it should present a pleasant and comfortable framework for the audience, with the stage the focal point of interest. Staging for the television camera is of paramount importance, and for this reason more time must be allocated in pre-program planning. In stations where radio and television are side by side, you must guard against transferring radio formats or ideas to television without the necessary adjustments for effective visual presentation of an idea. Television is a visual art; the viewer knows this and expects it, even in a local offering.

Writing is probably the most important tool in pre-program planning. Radio writing consists of mood music and sound effects so blended as to invoke pictures, thoughts and action in the listener's mind. Television writing adds to these ingredients, movement of a camera and performers. In addition to sound, it presents action and depth to the viewer and this makes it differ materially from radio writing. In either case, radio or television writing is vital and necessary to pre-production planning. Whether it is a formal script or a series of notes, you should not ignore writing in pre-program planning.

PROGRAM TYPES

Depending on talent and facilities available, a station manager should consider the following types of programs for local program building:

- Audience participation
- Variety
- Dramatic
- Programs for children
- Special features for women
- Musical
- Documentary

Audience Participation

Audience participation may be an excellent opportunity for many types of programs. At most commands, this type of program will be largely confined to competition of one form or another, especially when used on a regular basis. Two branches of service, or two units of an organization, may be pitted against each other. The show can become an off-duty attraction at the command's theatre or in an outdoor area. The microphones and cameras should be spotted carefully. The radio or television audience must be considered, as well as the captive audience. The competition can be centered around the identity of tunes played by an orchestra, definition of words, or questions of broad, general knowledge.

The simpler the questions, the better. The audience, in knowing the answers, will usually enjoy the attempts of contestants to think of them. Tangible prizes should be offered, such as theatre tickets, a weekend trip, cigarettes, candy, and the like. The audience will understand a station's inability to award elaborate prizes.

Variety

Variety shows are composed of various and frequently contrasting elements. Comedy and music are alternated; each act is complete in itself. Local production of such features demands high professionalism. If such talent is available, it should reach the audience in creditable style, or not at all.

Dramatic

For dramatic programs, moderately good acting, good scripts and adequate technical arrangements and direction are important requirements. Dramatic programs should be plays written specifically for radio or television. The length will vary from 15 minutes to an hour. Shorter scripts should deal with one situation, one plot idea. These should usually build to a surprise or dramatic ending. Longer scripts must sustain interest over a greater period of time and can consist of two or more basic plot variations or complications. Here again, a high degree of professionalism is required.

Programs for Children

If the size of the juvenile population warrants it, this type of local programming can make the radio or television station a vital part of the military community. The facilities available for audience participation and the production talent available, either on the staff or from the command, will determine the extent of this type of programming. A children's program may be a studio production involving a single microphone or camera and a single person. It may be an audience participation feature, involving multiple studio and stage facilities, as well as technical equipment and abilities. This specialized type of programming must be measured carefully and should be attempted only as talent and facilities permit doing well.

Camera and microphone personnel for this type of program should be carefully screened and auditioned. Knowledge of children, genuine interest, personality, microphone technique or camera presence, are important ingredients for the success of a children's program, particularly in the actual broadcast contest with youngsters. In addition, personnel conducting such programs, whether male or female, should elicit genuine acceptability from the juvenile audience. This factor will largely determine the wearing quality of a children's program.

A program which permits actual participation by children will usually be popular, but this demands the physical presence of the youngsters, which may have the effect of limiting attendance. Analysis by the program director and the station manager will determine if this is a factor to consider. One cardinal rule to keep in mind regarding programs for children is to program the type of feature which best fits available facilities on hand and the needs of the command.

Special Features For Women

Frequently, a diversity of talent can be found among women's groups within the command. Women with previous professional experience in radio and television, and who can provide a daily or regular homemaker's show, are often available. There are others who are able to conduct interviews of general interest, and those who can conduct women's forum features. Such features provide entertainment and helpful information of interest to wives and service women stationed within the command.

Radio and television are apt to be close companions to wives of service personnel. Particularly where there are limited recreational facilities for dependents, broadcast facilities can be important diversions, if not a vital environmental part of daily living. Women's shows require considerable creativeness. They cannot be merely chatty, if they are to survive. Women's shows generally should be 30 minutes in length, or less. A program which combines participation of both children and women should be worthy of consideration, providing, of course, the proper talent and direction are available.

Even a small studio program, with a pleasant voice or good camera presence and presenting program content of genuine interest, can be a welcome diversion to women who are stationed with their husbands, far from home. The content of such programs should be attuned to the definite need.

Musical

Musical programs present peculiar problems. Unless there is a local professional musical group at the station's disposal, local groups should not be used in longer than 15 minute segments. Amateurs or semi-professional musicians and soloists usually have not acquired the change of pace of seasoned performers necessary to sustain a 30-minute unit. Live talent should be carefully auditioned, and with discrimination. A competent performer or musical group of any category—hillbilly, classical or popular—deserves consideration, regardless of the musical preference of station personnel conducting the audition. Certain amateur talent will also have a special human interest element which should not be overlooked. For example, a handicapped person with special musical ability, can be a real inspiration without being highly professional. Such abilities should be recognized, but not exploited.

Documentary

A documentary explores or explains a subject; it is an important program segment in carrying out the objectives of the internal information mission. There are two principal types of documentary programs:

- Essay documentary
- Drama documentary

ESSAY DOCUMENTARY.—The essay documentary is a narrative for the ear. It may be a lecture, an article or a detailed discussion on a particular thought area, rather than a story. The essayist in this type of documentary is usually a narrator. His voice keynotes, explains, and unifies all elements of the subject. Many times, dramatic scenes are incorporated to illustrate and point up facts the narrator is stressing. Use of actual people of a region, instead of actors in dramatic dialogue, can be employed effectively for authenticity. In certain instances, this technique has a distinct advantage over use of professional actors. Sound effect patterns and recorded music underscoring to establish mood and set the scene for dramatic inserts, also make effective production.

DRAMA DOCUMENTARY.—The drama documentary does not necessarily utilize a narrator to tie together all segments of a subject. Emphasis is on the story stemming from the basic idea projected and developed by the writer in a logical sequence of situations and characters.

LOCAL NEWS, SPORTS, AND SPECIAL EVENTS PROGRAMMING

NEWS PROGRAMMING

The dissemination of news is the most important aspect of the operation of AFRT outlets. Surveys reveal that news programs always have a peak audience, and for many listeners it is their sole source of information regarding the news of the day.

In addition to direct shortwave and teletype news service reports from AFRTS-W, well-planned local news should be included. Reliable local news sources should be developed and tape recorders and cameras put to work as a regular daily, functional part of the overall operation. As the only source of immediate news, you must exercise every effort to ensure that your news staff develops a reputation for reliability and accuracy, strictly devoid of any indication of sensationalism, poor taste, or involved detail. News production should be alert, smooth flowing, and authoritative.

News broadcasts should be considered and scheduled as anchor points in the daily schedule. News provides the skeleton for the programming framework around which other program-building aids are inserted. Broadcast times should not be changed, once the best news times have been determined.

If a story of major importance breaks, normal schedules can be disrupted, but the immediacy of radio and television should be used with discretion. Programs should be interrupted only when it is certain that the interruption will best serve the audience.

Maximum use should be made of insert materials to keep news programs fast-paced and interesting: brief recordings of personalities in the news inserted for radio; appropriate still photographs added for television exposure. Care should be exercised not to give an item more time than it deserves simply because plenty of insert material is available. AFRTS-W shortwave transmissions are daily sources of such material.

Develop Logical Sequence

News stories should be arranged in logical sequence, which will help the listener to comprehend more fully and to follow the reports more easily. Several methods for sequential arrangement are useful; however, any or all methods may be employed in any news broadcast. Commonly accepted sequential arrangements include, but are not limited to:

A. Geographical
    1. United States
        (a) Washington, followed by east to west coast
    2. Southeast Asia News
    3. European news
    4. Africa
    5. Middle East
    6. Far East
B. Stories by Importance
    1. Headline Stories
    2. Military Audience Interest Material
    3. National
    4. International
    5. Local
C. Connected Stories
    1. Headline Story
    2. World-wide Reaction
        (a) U.S. Reaction
        (b) European Reaction
        (c) African Reaction
        (d) Any other Reaction
    3. Foreign Reaction to another Story
        (a) The Story
    4. Contrast Story

These are only a few methods that may be employed to give a news program continuity. Careful thought and preparation will reveal some other valid methods to ensure a high level of listener comprehension.

Headlines Recommended

In a 10 or 15 minute newscast, use of headlines is recommended. For example:

> "Here are tonight's news headlines: CONGRESS APPROPRIATES $78 BILLION FOR DEFENSE. NEW YORK YANKEES ON RAMPAGE AGAIN. There are the headlines. Now here are the details."

Immediately following should be a detailed exposition of the subject matter promised in the headlines. These details make up the body of the news broadcast and are followed with a closing, in which the stories headlined in the opening are recapped:

> "You have just heard the 7 o'clock news roundup, compiled by the American Forces Radio-Television Station in _____. Congress has just appropriated the largest peacetime military expenditure in history. The New York Yankees make it seven in a row—with just 10 days to go for the division title. Next news report at _______."

News Delivery

News should be read intelligently, with a delivery that is impersonal and unbiased. This does not mean that the newscaster should suppress his normal air personality. He should deliver the news at hand in a straightforward, reportial manner. Tempo should never lag enough to allow an audience to lose interest. Due to the time element involved in newscasts, every item should be concise and to the point, stressing the important factors involved.

It is important, whenever possible, to rehearse the news which will be read for radio or television. In this way the announcer will be assured that his listener or viewer is getting a comprehensive picture, instead of a jumbled mass of information. Many times there will not be an opportunity to look over and study the news thoroughly before approaching the camera or microphone. On these occasions, reading newspapers, looking up pronunciation of unfamiliar names, and keeping abreast of places currently mentioned in the news, will stand the announcer in good stead and save him much embarrassment, as well as spare his audience many unhappy and difficult moments of listening or viewing.

Spot News and Features

Spot News and Features are obtained from news teletypes or gathered by the radio or television staff from local sources. These are edited and aired in scheduled news blocks. In the case of local news, alert station managers must overcome studio limitations by putting to good use the tape recorder or camera. In the case of a teletype news item, with local significance or special interest to the area, it should be standard procedure, wherever feasible, to give the item depth by securing the local background as quickly as possible. Here again, the camera or tape recorder can be used to advantage. In the gathering of spot news and features, home town newspapers, magazines, and periodicals should not be overlooked. It must not be forgotten that an AFRT audience is made up of diversified likes, interests, education, and previous environments. All these factors must be taken into consideration. Programs must not be geared, for example, exclusively to personnel from large cities. Consistent with the needs of the area, items and features of rural interest should be included in order to present a well-rounded service.

SPORTS PROGRAMMING

Regular sports features should be an integral part of the radio or television schedule. They should include summaries, up-to-the-minute scores, team ratings, and batting averages.

For the scheduling of play-by-play accounts of baseball, football, golf, and other sports in season, the "Program Notes" and schedules mentioned earlier will be invaluable aids to sports programming. Also included in the "Program Notes" are advance notices of sports film shipments, which information will be useful to television outlets in pre-scheduling plans, and advance build-up to viewers.

In addition to play-by-play airings, sports features of an undated nature are also desirable. Feature programs should be developed, covering early history or records of boxing, football, or track. All sports news and play-by-play coverage should be offered as frequently as is consistent with the interest of the viewing or listening audience.

Local Sports

Local sports should not be overlooked. These are important events in the military community and they should occupy a key position on the local radio or television program schedule. Play-by-play accounts of these local sporting events, either by tape recorder or direct lines, should be assigned to the sportscaster who genuinely appreciates and knows the sport he is covering for his audience. The sportscaster for these local airings should always be accurate, alert, steady under pressure, and enthusiastic. If he is covering the event for radio, he should be able to translate motion of play into colorful, graphic phrases, creating with ease a series of direct consecutive images for his unseeing audience. If he is calling action for the television camera, he should be an unobtrusive line of continuity, highlighting turning points in the action and assisting the viewer with action he might have missed. He should not dominate and overpower the camera; he should play a secondary role and assist both the camera and the viewer.

The experienced sports announcer must prepare himself thoroughly for a sporting event. All the facts related to the event, the persons involved, their histories, their opinions, their idiosyncrasies, are learned by the announcer before he approaches the camera or microphone. He keeps this material readily available and passes it on to his audience for their more enjoyable and comprehensive understanding of the sporting event he is about to bring to them.

Before attempting a play-by-play description of a sporting event, the inexperienced sportscaster should prepare himself by checking the four basic questions noted in the following sample:

1. Information concerning the event?
   - What it is: Belmont Sweepstakes, etc.
   - Who presents it: Belmont Race Track Association, etc.
   - Why is it presented: National Championships, etc.
   - When it is: Every spring, etc.
   - Where it is: Belmont Park, etc.
   - History: 76th Annual Running; who were winners in the past; interesting sidelights; how the event originated, etc.
2. Information concerning the contestants?
   - Who they are: Army, Navy, etc., football teams.
   - History: Sporting records this year - through the years, etc.
3. Information concerning individual contestants?
   - Who they are: Joe Zilch, 225-pound tackle from Dubuque, Iowa, #17 jersey-strong on offense.
   - Histories: Zilch is a junior, played for St. Mary's during freshman year, played high school ball in Texas, has blocked three kicks this season, lettered in track last season, etc.
   - Idiosyncrasies: Zilch is a fiery-tempered screwball, thrown off the field for fighting in last game, always stands up on line before the shift to look at opposing team, etc.
   - Opinions: Coach says Zilch promises to "murder" them, etc.
4. Information concerning related sporting or social activities?
   - What it is: The Tournament of Roses, along with the Rose Bowl Game; half time program, etc.
   - Who is responsible: Personnel of Rose Bowl Committee, etc.
   - Who participates: Name of Rose Queen, etc.

The foregoing check-off list should not be the only tool at the sportscaster's disposal. It is a readily acceptable fact that proper research and preparation before the event will result in a more listenable or viewable feature. Preparation extending over several days, such as pregame talks and discussions with coaches and players, is an additional device which will assist the sportscaster in being more articulate and informative at air time. Interviews with participants and coaches should also be considered as part of this preparation for game time. It will serve the purpose, also, of instilling audience interest in the forthcoming event, as well as effectively promoting good relations within the military community. Questions for these interviews should be so planned as to prevent undue rambling. Guests, at all times, should sound, or give the appearance of being, completely relaxed, and questions should be what the fans would likely ask, rather than what the sportscaster personally thinks should be asked.

SPECIAL EVENTS PROGRAMMING

Special Events are local features prepared outside the radio or television studio. They will usually include activities of local interest to viewers or listeners, such as a native celebration, a religious ceremony, or a fashion show for servicemen's wives. Coverage of such events by the television station will have understandable limitations, for the simple reason that remote equipment will not always be readily available. However, the feasibility of filming these events for later release, either in their entirety or as inserts, should be thoroughly explored. The audience will always benefit from such enterprising anticipation of their needs and desires. Covering such events by radio, even from remote points, by direct lines or tape recorder, will be relatively simple. This coverage should also be anticipated well in advance, with particular attention on the technical aspects of the pick-up.

In planning a special event coverage, the assigned announcer, as well as the technical personnel, should work out details as a team. Surveying the site of the event beforehand, contacting the proper authorities for necessary permissions, and checking out equipment in a dress rehearsal, will pay off in dividends of professional-like quality. If interviews are involved, the announcer should contact the people to be interviewed and ascertain areas to be covered by the questions. He must also remember that the justification for an interview is primarily a story, not just casual, unrehearsed sound. When assigned to cover a special event, the announcer should:

- Orient himself and his audience to the location of the event.

- Be aware of what's happening around him.
- Relate each sentence to the one which precedes it.
- Speak in simple sentences.
- Develop an exact, imaginative vocabulary.
- Be familiar with the professional terminology of the event to which he is assigned.
- Be accurate.
- Avoid cliches and speech mannerisms.
- Prepare thoroughly before an assignment.
- Listen to recordings of his ad lib work and check it for clarity, vividness, interest, variety, accuracy.
- When possible, compare his recordings with the work of professionals in the field.
- Practice, by describing aloud, everything he sees.

AFRT STATION ADMINISTRATION

Good management procedures should not be ignored or overlooked under the pressure of programming and technical functions of an American Forces radio or television station. Proper administrative procedures are necessary for efficient management of an AFRT outlet. For this reason, and for guidance purposes, administrative aids and management tools which will guarantee the orderly conduct of day-to-day business at an American Forces radio or television station are discussed below.

CATALOGING

Cataloging is a tedious and time-consuming process, but too much emphasis cannot be placed on its importance for a smooth-running radio or television station. Proper cataloging of and accounting for films and transcriptions in a station's permanent library will provide a well-rounded station operation and discourage "off-the-top" programming which usually overlooks a wealth of material on hand. All radio and television station personnel should be thoroughly familiar with material at their disposal. Periodic reviews should be made to ensure that the filing system adopted is working and that all personnel are using available materials appropriately.

It is not necessary to have an intricate cataloging system for either films or transcriptions. The system can and should be simple, designed to fill the needs of a particular radio or television station. The key to whatever system is used is that it be kept up to date with current shipments of library films or transcriptions. Cataloging is usually divided into a number of categories, but a cross-indexed division by title, artist, and type will be sufficient for the average station's needs.

A full set of library index cards is provided with each shipment of the Radio Music Library (RML), as well as supplementary music provided periodically in the Radio Current Feature Unit.

The TYPE index card system can be developed by filing title and artist cards according to type. If it is more desirable to establish an independent filing system for this purpose, separate cards can be prepared, similar to the title and artist index cards. This supplementary filing system will prove useful and practical when a particular type of film or transcription is desired.

Samples of cross-index cards for both transcriptions and films are shown in figure 11-6.

THE MASTER SCHEDULE

The Master Schedule is prepared and maintained by the station program director. It contains the following information:

- Name and type of program
- Day and time of broadcast
- Length of each broadcast
- Number of times broadcast each week
- Source of program

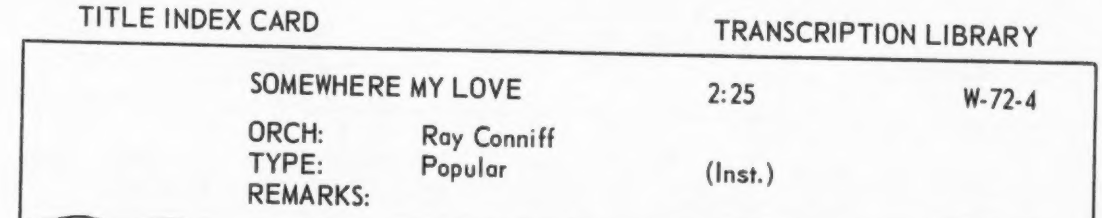
A sample master schedule for radio is shown in figure 11-7.

THE WEEKLY SCHEDULE

The Weekly Schedule is used primarily for publicity purposes such as for release to local ship or station newspapers, for reproduction and distribution within the command, or for such other methods of dissemination as appropriate. It contains the following information:

- Name and type of each program.
- Day and time of broadcast.
- Length of program.
- Names of star performers and such other information as appropriate.

The weekly schedule is prepared from the master schedule with codes and operational information deleted. Brief program highlights are



TITLE INDEX CARD — TRANSCRIPTION LIBRARY

SOMEWHERE MY LOVE 2:25 W-72-4
ORCH: Ray Conniff
TYPE: Popular (Inst.)
REMARKS:

ARTIST INDEX CARD — TRANSCRIPTION LIBRARY

CONNIFF, RAY W-72-4
SELECTION: Somewhere My Love 2:25
TYPE: Popular (Inst.)
REMARKS:

TITLE INDEX CARD — FILM LIBRARY

VOICE IN THE FOG, A 24:58 Program No. 11-11-70
SERIES: Four Star Anthology
Jack Lemmon
TYPE: Mystery
REMARKS:

ARTIST INDEX CARD — FILM LIBRARY

LEMMON, JACK Program No. 11-11-70
TITLE: A Voice In The Fog 24:58
SERIES: Four Star Anthology
TYPE: Mystery
REMARKS:

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Figure 11-6.—Samples of cross-index cards for transcriptions and films.

also included for the purpose of attracting viewers or listeners. Figure 11-8 illustrates an AFRT weekly schedule carried in a command newspaper.

DAILY OPERATING SCHEDULE

The Daily Operating Schedule is prepared at least 24 hours in advance and is used for information and instruction of station operating personnel. It includes the following information:

- Name and type of each program and each announcement.
- Time of broadcast in minutes and seconds.
- Length of broadcast in minutes and seconds.
- Source of program: studio, remote, transcribed, or shortwave transmission.
- Other pertinent information of value or use to studio personnel.

Examples of daily operating schedules for both radio and TV are shown in figure 11-9.

DAILY LOGS

The Daily Operational Log is maintained by studio personnel on duty. It should be authenticated daily by the officer in charge or station manager and retained as a permanent record. The Daily Operational Log can be divided into a transmitter and program log, depending on the physical arrangement of the radio or television station. In operations where transmitter and

Station ABCD
Frequency 1480KC
Power 250W

MASTER SCHEDULE
RADIO

(Sample
partially
completed)

LOCAL TIME	SUN	MON	TUE	WED	THU	FRI	SAT	SOURCE
0600	News	News	News	News	News	News	News	S
0605	Sunrise Salute	Sunrise Salute	Sunrise Salute	Sunrise Salute	Sunrise Salute	Sunrise Salute	Sunrise Salute	MTL
0630	Morn. Melodies 14	Morn. Melodies 15	Morn. Melodies 16	Morn. Melodies 17	Morn. Melodies 18	Morn. Melodies 19	Morn. Melodies 20	ET
0645	Hymns from Home	Hymns from Home	Hymns from Home	Hymns from Home	Hymns from Home	Hymns from Home	Hymns from Home	T
0700	News	News	News	News	News	News	News	S
0715	Hometown Hilites	Hometown Hilites	Hometown Hilites	Hometown Hilites	Hometown Hilites	Hometown Hilites	Hometown Hilites	SW
0730	Church Serv. R	Brkfast Club 71 ET	Brkfast Club 72 ET	Brkfast Club 73 ET	Brkfast Club 74 ET	Brkfast Club 75 ET	Merry-Go-Rnd S	
0815	Church Serv. R	Melody RoundUp MTL	Melody RoundUp MTL	Melody RoundUp MTL	Melody RoundUp MTL	Melody RoundUp MTL	Melody RoundUp MTL	
0830	Church Serv. R	Hobby Shop S	Hobby Shop S	Hobby Shop S	Hobby Shop S	Hobby Shop S	Dixie Jamboree ET	
0900								

CODE:
S - Studio
MTL - Music Transcription Library (AFRTS)
ET - Transcribed (AFRTS)
T - Tape
SW - Shortwave Feed
R - Remote

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Figure 11-7.—Example of a radio master schedule.

studio are located in the same area, these two logs can be combined into one daily operational log. In any event, this log should include the following information:

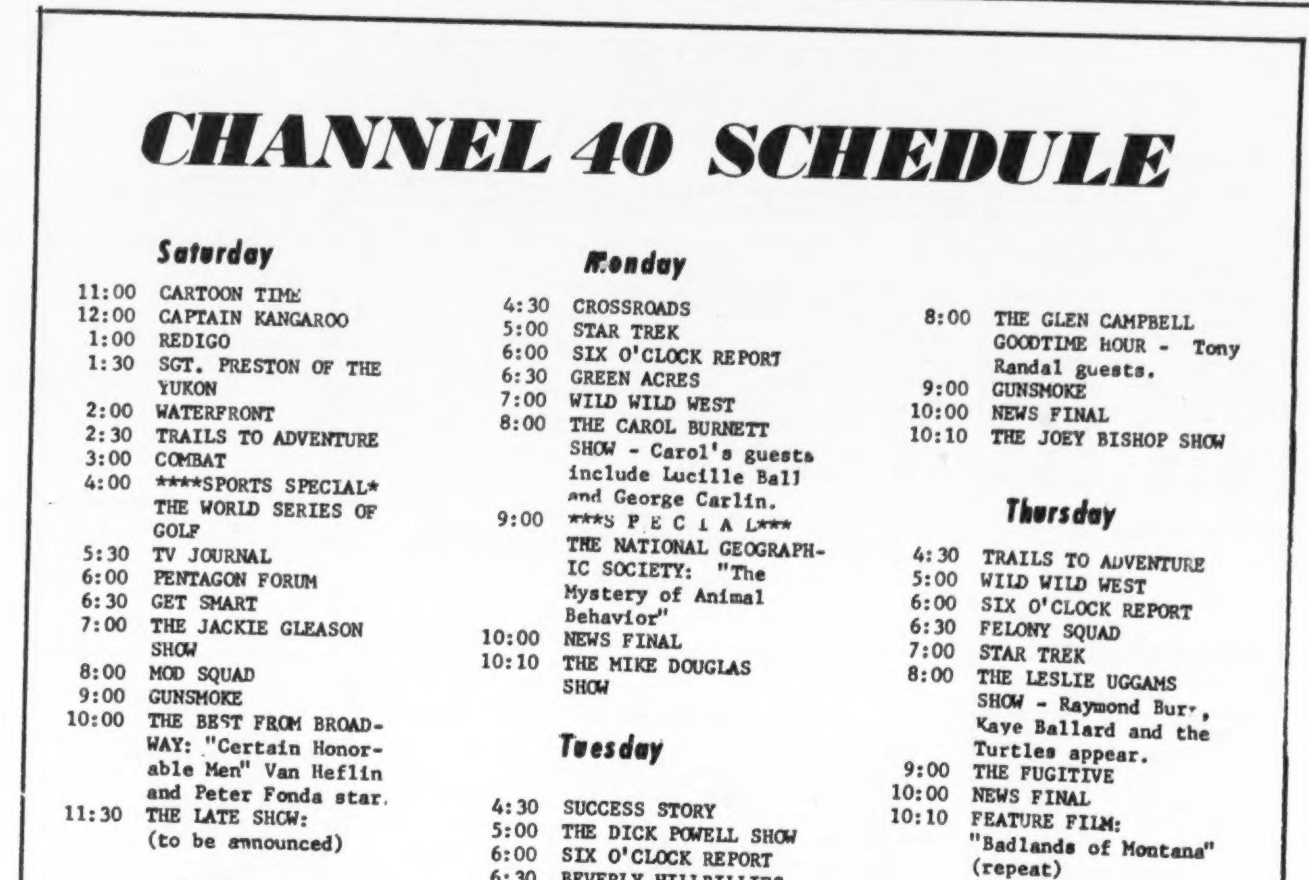
- All information listed in daily operational schedule.
- Signature of announcer or engineer on duty during each period.
- Deviation from program schedule, discrepancies or variations in studio activities or transmission affecting broadcast operation.

The examples in figure 11-10 are partially filled out and can be adjusted according to local requirements. The transmitter engineer, of course, fills out the Daily Operational Log (Transmitter).

In instances where it is desirable to combine transmitter and program activities into one daily operational log, the columns of information illustrated in figure 11-10 should be reproduced (lengthwise), beginning with columns from Daily Operational Log (Transmitter), followed by columns from Daily Operational Log (Program). See figure 11-11 for an example of a television daily operational log (combined). In a television operation, the Daily Operational Log performs the same function as in radio.

THE STATION CONTINUITY BOOK

The Continuity Book should be prepared at least 24 hours in advance and should include the following information:



CHANNEL 40 SCHEDULE

Saturday

11:00	CARTOON TIME
12:00	CAPTAIN KANGAROO
1:00	REDIGO
1:30	SGT. PRESTON OF THE YUKON
2:00	WATERFRONT
2:30	TRAILS TO ADVENTURE
3:00	COMBAT
4:00	****SPORTS SPECIAL* THE WORLD SERIES OF GOLF
5:30	TV JOURNAL
6:00	PENTAGON FORUM
6:30	GET SMART
7:00	THE JACKIE GLEASON SHOW
8:00	MOD SQUAD
9:00	GUNSMOKE
10:00	THE BEST FROM BROADWAY: "Certain Honorable Men" Van Heflin and Peter Fonda star.
11:30	THE LATE SHOW: (to be announced)

Sunday

12:30	THIS IS THE LIFE
1:00	THE ANSWER
1:30	SACRED HEART
1:45	THE CHRISTOPHERS
2:00	NCAA BASKETBALL TOURNEY: First game - New Mexico St. vs Drake. Second game - UCLA vs Utah.
5:00	WRESTLING
5:30	THE FLYING FISHERMAN
6:00	ISSUES AND ANSWERS
6:30	MEET THE PRESS
7:00	THE JIM NABORS HOUR Ken Berry guest stars.
8:00	BONANZA
9:00	ROWAN AND MARTIN'S LAUGH-IN - Sammy Davis Jr. livens up the Laugh-In set.
10:00	FEATURE FILM: "Badlands of Montana" Rex Reason stars.

Monday

4:30	CROSSROADS
5:00	STAR TREK
6:00	SIX O'CLOCK REPORT
6:30	GREEN ACRES
7:00	WILD WILD WEST
8:00	THE CAROL BURNETT SHOW - Carol's guests include Lucille Ball and George Carlin.
9:00	***SPECIAL*** THE NATIONAL GEOGRAPHIC SOCIETY: "The Mystery of Animal Behavior"
10:00	NEWS FINAL
10:10	THE MIKE DOUGLAS SHOW

Tuesday

4:30	SUCCESS STORY
5:00	THE DICK POWELL SHOW
6:00	SIX O'CLOCK REPORT
6:30	BEVERLY HILLBILLIES
7:00	DANIEL BOONE
8:00	THE RED SKELTON SHOW Red's guests are Janet Leigh and the Mills Brothers.
9:00	THE HIGH CHAPARRAL (new time)
10:00	NEWS FINAL
10:10	THE TONIGHT SHOW

Wednesday

4:30	ON CAMPUS
5:00	WATERFRONT
5:30	FRACTURED FLICKERS
6:00	SIX O'CLOCK REPORT
6:30	GENTLE BEN
7:00	****SPECIAL**** U.S. NAVY FILM: "LSD" A Navy doctor gives a straightforward and revealing description of the drug LSD.
7:30	**** COLLAGE **** LIVE entertainment for the Roosevelt Roads Community.
8:00	THE GLEN CAMPBELL GOODTIME HOUR - Tony Randal guests.
9:00	GUNSMOKE
10:00	NEWS FINAL
10:10	THE JOEY BISHOP SHOW

Thursday

4:30	TRAILS TO ADVENTURE
5:00	WILD WILD WEST
6:00	SIX O'CLOCK REPORT
6:30	FELONY SQUAD
7:00	STAR TREK
8:00	THE LESLIE UGGAMS SHOW - Raymond Burr, Kaye Ballard and the Turtles appear.
9:00	THE FUGITIVE
10:00	NEWS FINAL
10:10	FEATURE FILM: "Badlands of Montana" (repeat)

Friday

4:30	THE BIG PICTURE
5:00	THE HIGH CHAPARRAL
6:00	SIX O'CLOCK REPORT
6:30	HAWAII CALLS
7:00	THE UNTOUCHABLES
8:00	MOVIE TIME: "The Days of Wine and Roses" - Jack Lemmon and Lee Remik star in this award winning film.
10:00	NEWS FINAL
10:10	THE HOLLYWOOD PALACE - Diahann Carroll hosts John Byner, Godfrey Cambridge, Stevie Wonder and Robert Culp.
11:03	BOXING FROM THE OLYMPIC

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Figure 11-8.—A weekly program schedule published in a command newspaper.

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DAILY OPERATING SCHEDULE
RADIO

Transcription
Unit # ______________________ Sunday, ____________ 19 __

TIME		PROGRAM	SOURCE
ON	OFF		
05:57:00	05:59:15	NATIONAL ANTHEM - Sign On	B
05:59:15	06:00:00	***Program Notes (:45)	B
06:00:00	06:04:30	NEWS	A
06:04:30	06:05:00	***Absentee Voting Reminder (:30)	B (ET-AFRTS)
06:05:00	06:29:15	SUNRISE SALUTE	B (MTL-AFRTS)
06:29:15	06:29:45	***Church Announcements (:30)	B
06:29:45	06:30:00	***Station Identification & Weather	B
06:30:00	06:44:30	Morning Melodies #14	A (ET-AFRTS)
06:44:30	06:45:00	***Safe Driving (:25)	B

DAILY OPERATING SCHEDULE
TELEVISION

Film Unit # ______________________ Sunday, ____________ 19 __

TIME		PROGRAM	SOURCE
ON	OFF		
11:30:00	11:56:30	TEST PATTERN	A Slide
11:56:30	11:59:15	NATIONAL ANTHEM - Sign On	A Slide w/music
11:59:15	12:00:00	***Program Notes	B ID slide
12:00:00	12:29:00	Christophers #14	A F (AFRTS)
12:29:00	12:29:30	***Savings Bonds (:30)	B Slide (AFRTS)
12:29:30	12:29:45	***Listening Reminder (:15)	B Slide
12:29:45	12:30:00	***Station Identification (:15)	B ID Slide
12:30:00	12:59:15	CHAPLAIN'S CORNER	A S
12:59:15	13:00:00	***Program Notes - Station ID (:45)	

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Figure 11-9.—Example of daily operating schedules, filled out as a guide from basic information contained in master schedule. Programs originating away from the studios (remotes, AFRTS, transcriptions, films, slides, and so forth) are indicated in small type. Programs originating at the station are shown in LARGE TYPE, while live announcements are indicated with asterisks. This type of operating schedule can be adjusted to any day of the week and should be prepared in advance for inclusion in the continuity book at the beginning of the day.

- Copy of the daily operating schedule.

- All continuity to be read during the broadcast day.

(1) Sign-On and Sign-Off announcements.

(2) Station identification announcements.

(3) Spot announcements.

(4) Emergency announcements.

(5) Program copy, except news copy. Standard opening and closing announcements are sufficient.

By adding appropriate visuals for television, the following examples (with local modification) can be used for either radio or TV.

Sign-On

Music: The National Anthem to end.

Announcer: "Good Morning. This is American Forces Radio (and/or Television), (ship, station or geographic location), an affiliate of the American Forces Radio and Television Service, the voice of information for the American Forces. AFRT operates on an assigned

DAILY OPERATIONAL LOG (PROGRAM)
RADIO

Sunday, ____________ 19 ___

Scheduled Time On	Program	Time On	Time Off	Origin	Announcer	Remarks
05:57:00	National Anthem-Sign On	05:57:00	05:59:15	ET LL	R.J. Jones "	
05:59:15	Program Notes (:45)	05:59:15	06:00:00	LL	"	
06:00:00	News	06:00:30	06:05:00	LL	"	Filled 30 w/Absentee Voting spot scheduled at 06:04:30; news not ready
06:04:30	Absentee Voting			ET-SA	"	Cancelled
06:05:00	Sunrise Salute	06:05:00	06:29:15	ET (MTL)	"	

CODE:
ET - Transcribed
LL - Local Live
SA - Spot Announcement
ET-SA - Spot Announcement (Transcribed)
MTL - Music Transcription Library

DAILY OPERATIONAL LOG (TRANSMITTER)
RADIO

Sunday, ____________ 19 ___

Time	Freq. Devia.	Plate Voltage	Plate Current	Antenna Current	Remarks	Engineer
05:57:00	+6	1460	290	2.65	National Anthem - Sign On	B. L. Smith
06:30:10	+4	1460	285	2.64		
06:47:47					Station off air 6 seconds blew overload	
07:00:05	+3	1460	290	2.65		B. L. Smith Off duty

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Figure 11-10.—Examples of program and transmitter daily operational logs for radio.

(frequency or channel), with an authorized power of ________. AFRT is on the air."

Sign-Off

Announcer: "AFRT (name of station, etc.) now concludes its daily transmission, returning to the air at ______ tomorrow morning. AFRT ________, an affiliate of the American Forces Radio and Television Service, the voice of information for the American Forces, operates on an assigned (frequency or channel) with an authorized power of ________. On behalf of the AFRT staff and your commander, this is (announcer's name) bidding you good night.....and good morning. Ladies and gentlemen, our National Anthem."

Music: The National Anthem to end.

Station Identification

Policy on station ID's was discussed earlier in this chapter under "Policy and General Guidance."

Day and Date ____________________

TIME	EP		IP		POWER OUT OR RF LINE	VSWR	REMARKS	ENGINEER	SCHED. TIME ON	PROGRAM	TIME ON	TIME OFF	ORIGIN	ANNOUNCER	REMARKS
	PIX	SND	PIX	SND											

EP – Plate Voltage
IP – Plate Current
RF – Radio Frequency
VSWR – Standing Wave Ratio

Code for "ORIGIN"

ET – Transcribed (film)
LL – Local Live (slide)
F – AFRTS package
FL – Film Library
ET – SA Film Spot Announcement

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Figure 11-11.—Example of a daily operational log (combined) for television operations.

Spot Announcements

Title of Spot: (weather forecast promotional)
Number: (1)
Writer: (Hobbs)
Starting Date: (20 September)
Suspense Date: (30 September)

Date and Time used	Announcer's Initials	Copy
20 Sept 06:15:00	SCS	Announcer: "Much more reliable than an old man's lumbago.... the scientific weather forecasts are now sent your way by AFRT______________ ______________, through the facilities of Fleet Weather Central, Guam. Listen for them every day, following all newscasts.

Emergency Announcements

- Failure at beginning of program: "Due to operating difficulties we are unable to present the program scheduled at this time. In the meantime, AFRT ____________ offers (standby material)".

....

"Operating difficulties which necessitated delay in presenting the regularly scheduled program have now been cleared. We return you to (program title.)"

• Failure after start of program:	"Due to operating difficulties, we interrupt the regularly scheduled program (program title). We present an interlude of (standby material)." .... "Operating difficulties which necessitated interrupting our schedule have now been cleared. We return you to (program title)."
• Program substitution:	"The program originally scheduled for nine o'clock, (program title) will be broadcast at ten o'clock in order to bring you the following special report from the President of the United States." or "The program originally scheduled at this time, (program title), will not be (heard-viewed). Instead, we invite you to (listen-view) to (program title)."

MISCELLANEOUS ADMIN AIDS

Figures 11-12 through 11-16 illustrate several miscellaneous form examples that may be locally adapted for station administrative aids. This sampling should stimulate station managers to review current operating forms for possible changes or adoption of additional ones in light of local operating conditions.

CORRESPONDENCE

All correspondence pertaining to Navy operated AFRT outlets ashore and afloat must be addressed to the Chief of Information, OI-250 (American Forces Radio and TV Branch). Other CHINFO AFRT regulations regarding direct communication with AFRT-associated agencies (supply, engineering, equipment, general policy guidance, etc.) may be found in SECNAVINST 1700.10.

EQUIPMENT INVENTORY

As directed by SECNAV, AFRT outlets ashore and afloat must keep a current inventory of all equipment on hand which is used in station operations. A copy of the initial inventory is forwarded directly to the Chief of Naval Material (MAT-019).

SUPPLY MANUAL

The Directorate for Special Missions, Sacramento Army Depot, maintains a three-volume AFRT Supply Manual listing items by manufacturer, name, and stock number sequence. The tri-sequencing assists supply personnel and station engineers in their research for specific items. Included in Volume I of this manual is a section entitled "General Information" which describes, in detail, the procedures for submitting a supply requisition in accordance with MILSTRIP. This manual may be obtained by writing: Commanding Officer, Sacramento Army Depot, Directorate for Special Missions, Sacramento, Calif. 95813.

REPORTS

There are several reports required or requested by CHINFO and IAF's major AFRTS field activities. There are three primary (required) ones with which a station manager will become involved:

- AFRT Station Report (Format A)
- Radio Reception Report (DD Form 1496)
- Special Broadcasts Usage Reports

Instructions for submitting the annual AFRT Station Report (required by CHINFO) and the Radio Reception Report (AFRTS-W) are outlined in SECNAVINST 1700 (AFRTS series).

DUTY SCHEDULE FORM

Week Ending ________ 19 ____

Time	Sun	Mon	Tue	Wed	Thu	Fri	Sat
SIGN ON To- 1200							
1200 To- 1700							
1700 To SIGN OFF							

174.102

Figure 11-12.—Duty schedule form.

MUSICAL PROGRAM LOG SHEET

This log is to be prepared in duplicate by the announcer and approved by the program director prior to broadcast. After the program is aired, copy of this log will be filed and retained for three months.

Program ________________ Date ______ Announcer ________

Approved ________________

Program Director

Time ________

SELECTION	ARTIST	MTL #

174.103

Figure 11-13.—Musical program log sheet.

Station managers must report the following information directly to AFRTS-W and/or AFRTS-LA (info copy to CHINFO) within 14 days after the receipt of a Secretary of Defense special message:

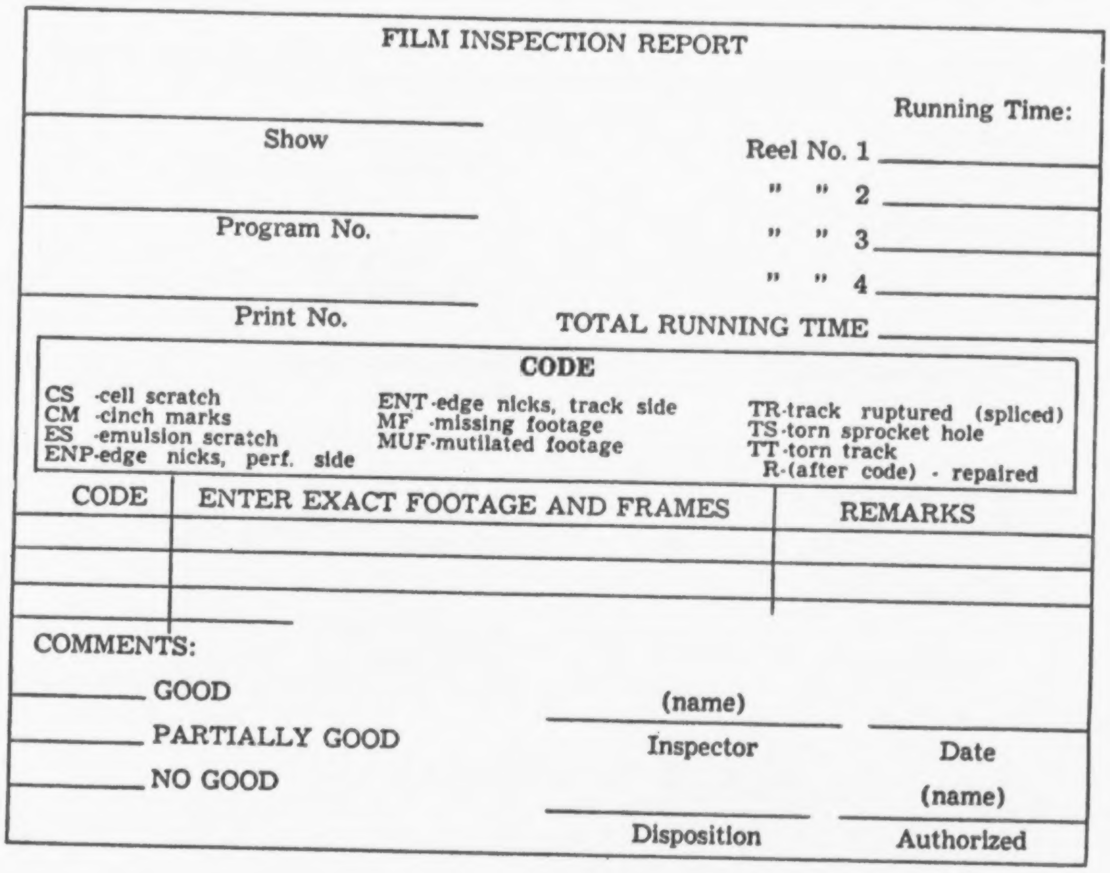
- Date or dates of local broadcasts of the program or event.
- Local air times.
- Source of broadcast, such as "live" from direct circuit or shortwave, tape delay, transcription or film. Repeat airings should also be reported.

FHTNC RECORDING ASSISTANCE

If time and operations permit, AFRT outlets should assist local public affairs staffs in tape-recording Fleet Home Town News Center interviews and helping to prepare radio/television scripts and shipboard programs for use by local commercial stations on the unit's return to the U.S. (Article D-1403 of PA Regs applies).

RADIO-TV JOB CODES

Station managers, as directed by Article D-1403 of NAVSO P-1035, should frequently screen their Navy Journalist staffs to ascertain the possibility of requesting a Radio-TV Specialist code for qualified personnel. Numerous JOs have radio-television experience. In order that assignments may be effectively coordinated in this field, a man must carry an NEC reflecting his ability. Ensure that your JOs receive the code if they are qualified.



FILM INSPECTION REPORT

Running Time:

Show ______ Reel No. 1 ______

" " 2 ______

Program No. ______ " " 3 ______

" " 4 ______

Print No. ______ TOTAL RUNNING TIME ______

CODE

CS -cell scratch CM -cinch marks ES -emulsion scratch ENP-edge nicks, perf. side	ENT-edge nicks, track side MF -missing footage MUF-mutilated footage	TR-track ruptured (spliced) TS-torn sprocket hole TT-torn track R-(after code) - repaired

CODE	ENTER EXACT FOOTAGE AND FRAMES	REMARKS

COMMENTS:

______ GOOD

______ PARTIALLY GOOD

______ NO GOOD

(name) ______ Inspector

______ Date

(name) ______ Disposition

______ Authorized

174.104

Figure 11-14.—Film inspection report.

There are five NECs which may be used for coding radio-TV personnel. The primary NEC is JO-3221, used by JOs only. Journalists assigned this code must meet the requirements listed in the Manual of Navy Enlisted Classifications, NAVPERS 15105.

NAVPERS 1221/1, available at local educational services offices, may be used for requesting NEC JO-3221. The same form may be used for requesting NEC 9571 (radio-TV announcer) and NEC 9572 (radio-TV program director) for those who have the necessary ship, station, or civilian experience.

Most Navy-operated AFRT stations are primarily staffed with JO-3221 personnel. However, you will sometimes receive rated JOs without any formal radio/TV experience or training. These people must be trained. Basically, in order to qualify for a radio/TV NEC, personnel must either be graduates of the Defense Information School's Broadcast Specialist course, have completed one year at a designated AFRT outlet, or have had a certain amount of civilian experience.

CONCLUSION

It is critically important these days that the Navy's internal publics be fully informed. It is of vital importance that Navymen feel that their role in the service of their country is appreciated. They must understand their contribution to national defense—the integral role of their command in the achievement of national objectives. Such understanding is basic to good morale and therefore essential to the accomplishment of specific missions. An informed and entertained crew is happy and content. The most effective means for an officer in command to implement his overall internal relations program in remote areas or afloat is through the services of the American Forces Radio and Television system.

ANNOUNCER FILE CARD

Name:

Date assigned:

Date graduated from indoctrination period to announcer staff:

Experience prior to this assignment:

Production abilities:

Dependability:

Vocabulary:

Voice quality and characteristics:

Willingness to accept responsibility:

Attendance at training:

Initiative in work and study:

Type announcing recommended:

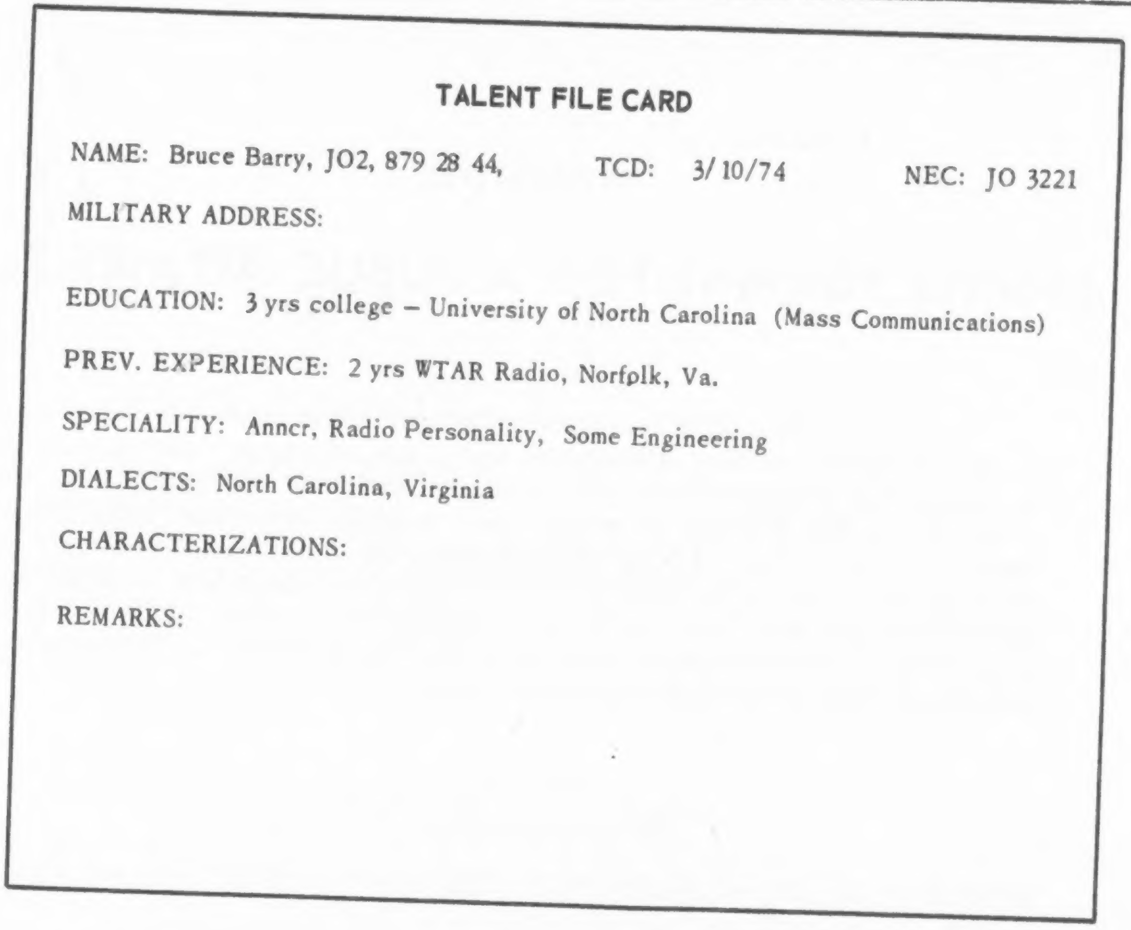
174.105

Figure 11-15.—Announcer file card.

In furthering this realization, station managers should be thoroughly conversant with the informational and entertainment needs and desires of the military audience in their coverage areas. You must seek out information and entertainment programs that provide opportunities for carrying out the AFRT mission outlined at the beginning of this chapter.

The confidence placed in radio and television demands that a station manager be vigilant in practicing sound and balanced programming. AFRT stations should broadcast balanced programming and not overemphasize a particular type—for example "rock and roll" music or drama. In meeting your responsibilities as station manager, it would now be appropriate for you to review the Radio Broadcaster's Creed of the National Association of Broadcasters:

> "We Believe:
>
> That radio broadcasting in the United States of America is a living symbol of democracy; a significant and necessary instrument for maintaining freedom of expression, as established by the First Amendment to the Constitution of the United States.
>
> That its influence in the arts, in science, in education, in commerce, and upon the public welfare is of such magnitude that the only proper measure of its responsibility is the common good of the whole people;
>
> That it is our obligation to serve the people in such manner as to reflect credit upon our profession and to encourage aspiration toward a better estate for all mankind; by making available to every person in America such programs as will perpetuate the traditional leadership of the United States in all phases of the broadcasting art;
>
> That we should make full and ingenious use of man's store of knowledge, his talents and his skills and exercise critical and discerning judgment concerning all broadcasting operations to the end that we may, intelligently and sympathetically:
>
> Observe the proprieties and customs of civilized society; Respect the rights and sensitivities of all people; Honor the



TALENT FILE CARD

NAME: Bruce Barry, JO2, 879 28 44, TCD: 3/10/74 NEC: JO 3221

MILITARY ADDRESS:

EDUCATION: 3 yrs college – University of North Carolina (Mass Communications)

PREV. EXPERIENCE: 2 yrs WTAR Radio, Norfolk, Va.

SPECIALITY: Anncr, Radio Personality, Some Engineering

DIALECTS: North Carolina, Virginia

CHARACTERIZATIONS:

REMARKS:

Figure 11-16.—Talent file card. 174.106

sanctity of marriage and the home; Protect and uphold the dignity and brotherhood of all mankind.

Enrich the daily life of the people through the factual reporting and analysis of news, and through programs of education, entertainment, and information;

Provide for the fair discussion of matters of general public concern; engage in works directed toward the common good; and volunteer our aid and comfort in times of stress and emergency;

Contribute to the economic welfare of all by expanding the channels of trade, by encouraging the development and conservation of natural resources, and by bringing together the buyer and seller through the broadcasting of information pertaining to goods and services."

APPENDIX I

SAMPLE FORMAT FOR A PUBLIC AFFAIRS PLAN

This and the following four appendices contain examples of the various types of public affairs directives and plans discussed throughout this manual. Public affairs plans vary among the different commands, and may differ according to their purposes. The formats illustrated here are not iron-bound formulas. The paragraph headings, content, and sequence can be changed, some paragraphs omitted or included in annexes, or additional paragraphs added. They can be promulgated in a number of ways—as instructions, standard operating procedures, notices, memorandums, annexes to operation orders, and so forth.

USS ________________

SUPPORT OF DEPARTMENT OF THE NAVY PUBLIC AFFAIRS PROGRAM, 19________

A. OBJECTIVE: To revitalize public affairs efforts on board USS ________________________ in support of the Department of the Navy Public Affairs Program, 19________

B. DISCUSSION: The general awareness of the officers, crew and their families is often found lacking with respect to the objectives, mission, and functions of the Navy and the command. The provisions of the Department of the Navy Public Affairs Plan (NPAO 1-YR) promulgated by SECNAVNOTE 5720 are easily adaptable for improvement of existing programs and outline other specific areas that may also be implemented.

C. IMPLEMENTATION:

1. Plan of the Day notes and articles.

a. Continued emphasis on all aspects of the military service as a career.

b. Research and development.

c. Alliance and national security objectives, posture and capabilities.

d. Naval Reserve programs.

e. Conservation and improvement of material readiness.

f. Naval and Marine bases (global)

g. Provide material on cost-effectiveness, conservation of manpower and the Navy-Marine Team.

h. Educational programs, military and civil.

2. Letters to the next of kin of reporting personnel.

a. Continued emphasis on the command as a personality.

b. The importance of the individual.

c. Opportunities for advancement and development, both morally and professionally.

d. The specific mission of the command.

e. Additional material on the U.S. Navy and its relation to peace and the well-being of the world through seapower.

3. Familygrams.

a. Continued emphasis on the importance of the individual.

b. The overall and specific mission of the command.

c. Enchancement of the image of the Navy, its men and their dependents.

d. Facilities and services available to dependents.

e. Include additional material on facilities and services available to dependents.

4. Releases to the media (both Navy and local, including Home Town News Releases).

a. Continued emphasis on the achievements of individuals.

b. The equating of shipboard life and experiences to layman's terms.

c. The relationship of USS __________ and the Navy to the community.

d. Increased emphasis on the relationship of the command and the Navy to the community.

5. Orientation Visits (Boy Scouts, general visits, etc.)

a. Continued emphasis on the mission of the command and its relation to individual rates and rating groups.

b. Exposure to all facets of shipboard life; i.e., messes, work and watchstanding spaces, demonstrations of the complexities of installed equipment and its related training requirements.

c. Increased emphasis on the mission of the command as it applies to national security and the peace and well-being of the world.

d. Family day cruises.

D. CONCLUSION: The proper indoctrination and understanding of the role of the U.S. Navy and the command by ALL HANDS is of prime importance. The use of Familygrams, letters to the next of kin of reporting personnel, and news releases are effective mainly as aids to stimulate interest. Recognition of the individual must not be overlooked as it is only through the individual that the public will gain the true image of the United States Navy. Accordingly, the support of the Department of the Navy Public Affairs Program, 19____ will, as in the past, be directed toward thorough indoctrination of the individual at all levels to the extent that USS__________ personnel are both conversant and knowledgeable in the objectives of this program.

APPENDIX II

SAMPLE PUBLIC AFFAIRS ANNEX TO AN OPERATION ORDER (FLEET EXERCISE)

(CLASSIFICATION)

Headquarters,
Commander, ________
Command ________
Location ________

Operation Plan
(Name of exercise)

Annex ______

PUBLIC AFFAIRS

TASK ORGANIZATION: See Annex A—Task Organization

1. GENERAL.

a. This annex delineates responsibilities and provides guidance for the conduct of public affairs during (name of exercise, operation, demonstration, or special project).

b. It is the policy of this command to provide the public timely information of military operations and activities insofar as it is compatible with national defense.

c. Within the bounds of security, public information may be controlled or governed in conjunction with other governmental agencies and as required, with Allied Forces.

d. Enemy Forces: (Opposition—Insurgent Forces). See Annex XX—Intelligence.

e. Friendly Forces: (Allied Forces). See paragraph 1, basic plan.

2. MISSION. (This Command) will conduct a comprehensive public affairs program to record and document significant operations, events, and achievements, and, within the bounds of security, to effect dissemination to representatives of the public news media in accordance with the national interest of the United States and its Allies.

3. EXECUTION.

a. Concept of Operations. See Annex XX—Concept of Operations.

b. Command Information Bureau. The principal public affairs effort will be directed by and through the Command Information Bureau (CIB) to be established at the commencement of operations within the objective area in the vicinity of Headquarters, ____________ Command. Sub-Command Information Bureaus may be established by direction, in the event remote operations are conducted by ____________ in the central area.

(1) The Public Affairs Officer (PAO) will be responsible for all relations with the representatives of the public media of both the United States and Foreign nations, and will schedule, as appropriate, all news briefings and special news conferences with the Commander.

(2) When it is necessary to clear news material of media representatives, it will be done in accordance with any censorship regulations which may be placed in effect by the Commander, and in accordance with U.S. Navy Public Affairs Regulations (NAVSO P-1035), and as directed by higher authority.

(3) Facilities normally will be provided only for male personnel and "resident" female correspondents. Arrangements for female correspondents to make field trips will be the subject of special correspondence and approval.

c. Documentation for purposes other than dissemination to news media representatives will be accomplished on a continuous basis, such documentation to be maintained in areas separately from the Command Information Bureau and in accordance with pertinent security directives. All military film footage will be screened as rapidly as possible for possible intelligence information, in coordination with the Intelligence Officer, and for analysis and training value with a representative of the Operations Officer.

d. Coordination with the Operations Center for missions and assignments for assigned military combat photographers will be the responsibility of the public affairs officer.

4. LOGISTICS AND PERSONNEL.

a. Facilities and workspaces, within the capability of available resources, will be provided all news media representatives. Messing, billeting, and administrative support will be coordinated through established channels.

b. Commissioned Officers Mess privileges, with the equivalent rank of lieutenant commander, will be extended to all assigned news media personnel.

c. "Space available" on aircraft of this command is authorized for use by news media representatives to obtain news coverage and aerial photography, on a non-interference basis with military operations. In the event space is available for this purpose wherein contact with enemy (opposition) (insurgent) forces is probable or likely, appropriate flight safety and survival equipment will be worn, and escape/evasion briefings will be conducted, as appropriate, prior to each flight.

5. COMMAND AND COMMUNICATIONS.

a. The over-all coordinating authority for direction of the __________ public affairs program will be retained by the Commander-in-Chief ____, who will promulgate additional policy guidance as required, or as prescribed by higher authority.

b. (Statement of responsibility of local commander and authority delegated to him by the Commander-in-Chief for public affairs matters).

c. Communications.

(1) Communications support may be provided correspondents without reimbursement until such time as the Commander determines that adequate commercial facilities are available (provided no commercial charges are sustained in this connection by a military echelon), and will be limited to those correspondents authorized by this command.

(2) The following regulations will apply when filing news material, regardless of whether it is to be transmitted via military or commercial communications facilities.

(a) Correspondents will employ only those communications facilities designated by the Commander.

(b) When commercial facilities are unavailable, the use of military facilities of the Communications Section is authorized subject to the following conditions:

1. Press traffic will not interfere with operational military traffic.

2. When military necessity requires that priority of transmission of news material be established, procedures (pooling, priorities, word limit restrictions, etc.) will be prescribed by the public affairs officer.

3. Press traffic originating on military facilities normally will be re-filed commercially at the nearest commercial re-file point to the originating station.

4. Press traffic will be re-filed COLLECT when transferred to a commercial facility, or the originating correspondent will establish, in advance, the necessary billing arrangements with the commercial communications company when only pre-paid traffic is accepted for transmission.

5. Press traffic will be prepared and filed in the manner prescribed for the type of communications facility over which it is to be transmitted.

APPENDIX III

CIB PLAN (SPECIAL EVENT)

HEADQUARTERS
NAVAL DISTRICT WASHINGTON, D.C.
WASHINGTON, D.C. 20390

NDW 5060
Code 07
3 January 1969

NDW NOTICE 5060

From: Commandant, Naval District Washington, D.C.
To: Distribution List

Subj: 1969 Presidential Inaugural; Naval District Washington Command Information Bureau for

Ref: (a) Navy Department General Orders 5 and 19
(b) OPNAV INSTRUCTION 5400.24 (Series)
(c) U.S. Navy Public Affairs Regulations (NAVSO P-1035)
(d) NDW INSTRUCTION 5720.1C of 22 Dec 1966

Encl: (1) Organization, Duties and Responsibilities of Naval District Washington, D.C. Command Information Bureau for the 1969 Presidential Inaugural
(2) Personnel annex to the NDW Command Information Bureau

1. Purpose. To establish an NDW Command Information Bureau (CIB) for publicity on naval participation in the Presidential Inaugural of 1969.

2. Background. Naval District Commandants, in accordance with references (a) and (b), are assigned by the Chief of Naval Operations the responsibility for "coordinating public relations matters throughout the district and assuring integrated public relations programs." Reference (c) states that one portion of the public affairs mission of the Navy is "to inform the public and the naval service concerning the responsibilities and activities of naval personnel as United States citizens." There are few activities in which naval personnel can better exercise their responsibilities as United States citizens than by participating in the Inaugural Ceremonies for a new President and Commander in Chief. Therefore widest possible publicity, both internally and externally, is desired for the naval personnel involved in this year's Presidential Inaugural activities.

3. Implementation. Commandant, Naval District Washington, D.C. will establish a Command Information Bureau in the Headquarters Building, Washington Navy Yard on 6 January 1969 to ensure smooth coordination

and timely, accurate release of all information on Navy units and naval personnel participating in the ceremonies and events connected with the 1969 Presidential Inaugural. Organization, duties and responsibilities of the CIB are detailed in enclosure (1). Personnel assignments are listed in enclosure (2). The CIB will remain in operation until after the conclusion of all Inaugural activities and all action outlined in enclosure (1) has been completed.

4. Action. Addressees are authorized, in accordance with reference (d), and encouraged to provide maximum publicity for members of their command who are taking part in the Inaugural in any capacity. NDW CIB personnel will, where feasible and practicable, provide assistance to other naval activities. However, due to the extremely large workload which will be placed on the CIB, it is recommended that all commands take action to provide local and internal news coverage for their Inaugural participants. Addressees are requested to forward a completed standard release form (NAVSO 5724/1) for each member of their command taking part in any phase of the Inaugural to Commandant, Naval District Washington, D.C. (ATTN: Code 07), Washington Navy Yard, Washington, D.C. 20390 as soon as possible along with a covering letter explaining in what capacity the personnel are to perform. This information will be utilized in connection with news releases generated by the NDW CIB and as reference material for the Inaugural Military Publicity Sub-committee. Negative replies are neither desired nor required.

5. Cancellation. This notice is cancelled on 1 February 1969.

W. G. BOYER
Chief of Staff

DISTRIBUTION:

List II

COPY TO:
List III
OASD (PA)
CHINFO
MDW

NAVAL PARTICIPATION IN PRESIDENTIAL INAUGURAL

JANUARY 1969

NAVAL DISTRICT WASHINGTON, D.C., COMMAND INFORMATION BUREAU

ORGANIZATION, DUTIES AND RESPONSIBILITIES

1. Purpose. This plan will outline the specific methods for insuring smooth coordination and timely release of information on Naval participation in the ceremonies and events connected with the 1969 Presidential Inaugural.

2. Background. Naval participation in Presidential Inaugurals is traditional. Every four years in January, Navymen gather in the nation's capital to march in the Inaugural Parade, serve as military aides to state governors, act as drivers of official vehicles and perform in many other capacities. Among the Navy units participating in the 1969 Inaugural Parade are the U.S. Navy Band, Midshipmen from the U.S. Naval Academy, the Naval Academy Band and the U.S. Navy Ceremonial Guard. Navymen from the Naval Air Facility, Washington, the Naval Air Station, Patuxent River and other Naval commands in the geographical confines of the Naval District Washington, D.C. will also participate in various capacities. It is highly desirable that the general public be made aware of the Navy's and each individual Navyman's role in the Inaugural Ceremonies in accordance with the Public Affairs Mission and Objectives of the Navy.

3. Objectives.

a. To establish a central point for the orderly flow of material to insure complete and timely release to all news media, including hometown media of individuals involved, of information on Navy participation in the 1969 Presidential Inaugural.

b. To stimulate initial interest and promote continuing interest of all news media representatives, including those from newspapers, magazines, radio and television, in the Navy units and individual Navy personnel participating in any phase of the Inaugural activities.

c. To insure complete and timely coverage, both internally and externally, by all means of mass communications, of all Naval participation in the Presidential Inaugural.

4. Methodology. The Naval District Washington, D.C. (NDW) Command Information Bureau (CIB) for Publicity on Naval Participation in the 1969 Presidential Inaugural will be established at the Headquarters, Naval

ENCLOSURE (1) sheet 1

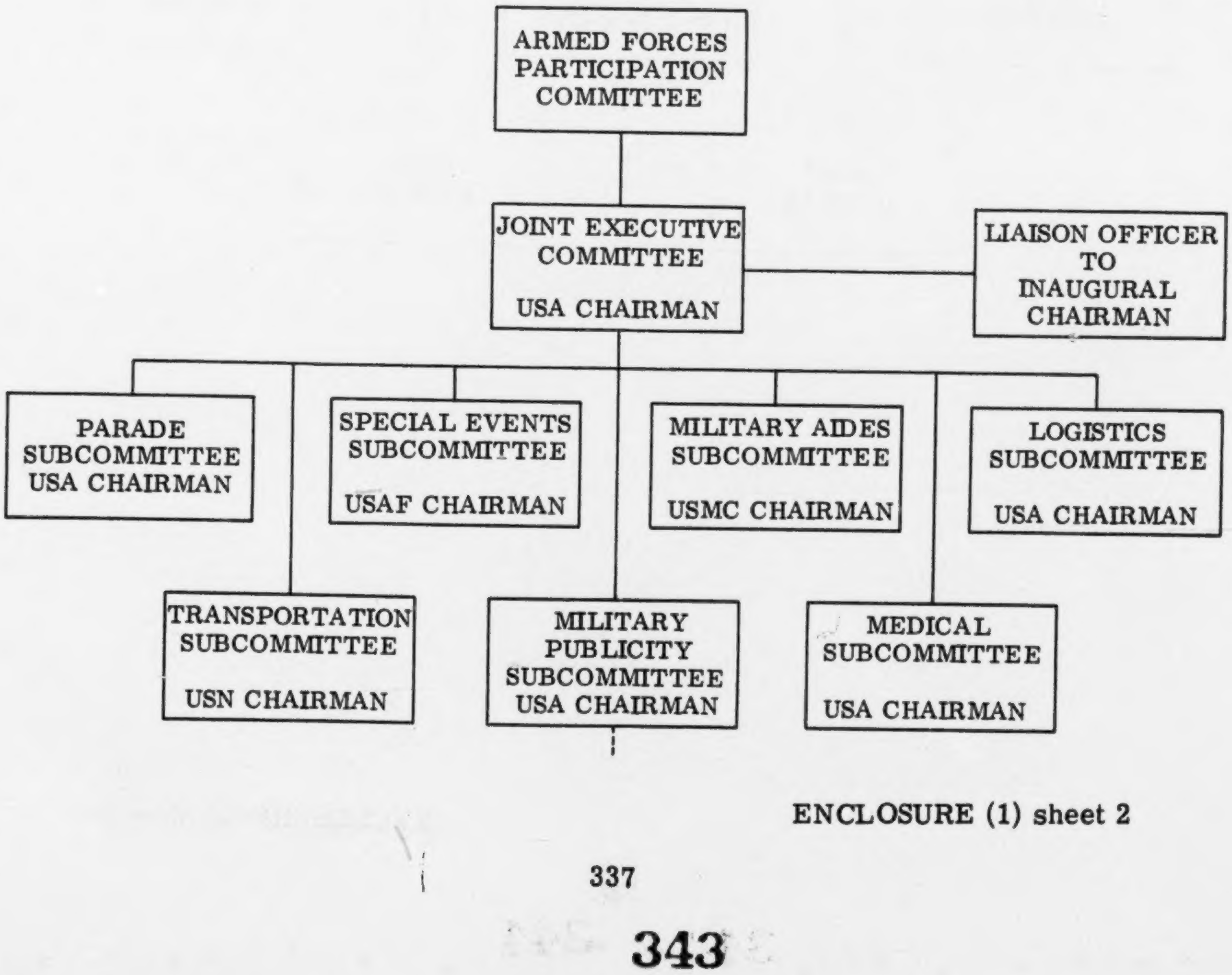
District Washington, D.C. on 6 January 1969 and will remain in operation until after the conclusion of the ceremonies, all information on Navy participation has been prepared and disseminated, and an after-action report has been written and submitted.

The NDW CIB will be the official authority for information on Navy participation in the 1969 Presidential Inaugural. The NDW CIB will either release the information directly to the news media concerned or will pass the information to the Inaugural Publicity Committee, via the Military Publicity Sub-Committee, for release as appropriate.

The Public Affairs Officer for the Commandant, Naval District Washington, D.C. is designated as Officer in Charge of the NDW CIB for the 1969 Presidential Inaugural. He is charged with the duties of the organization and operation of the CIB. He will maintain liaison with his counterparts in other branches of the military service and with the appropriate civilian personnel. He will report directly to the Chief of Staff for the Commandant, Naval District Washington, D.C.

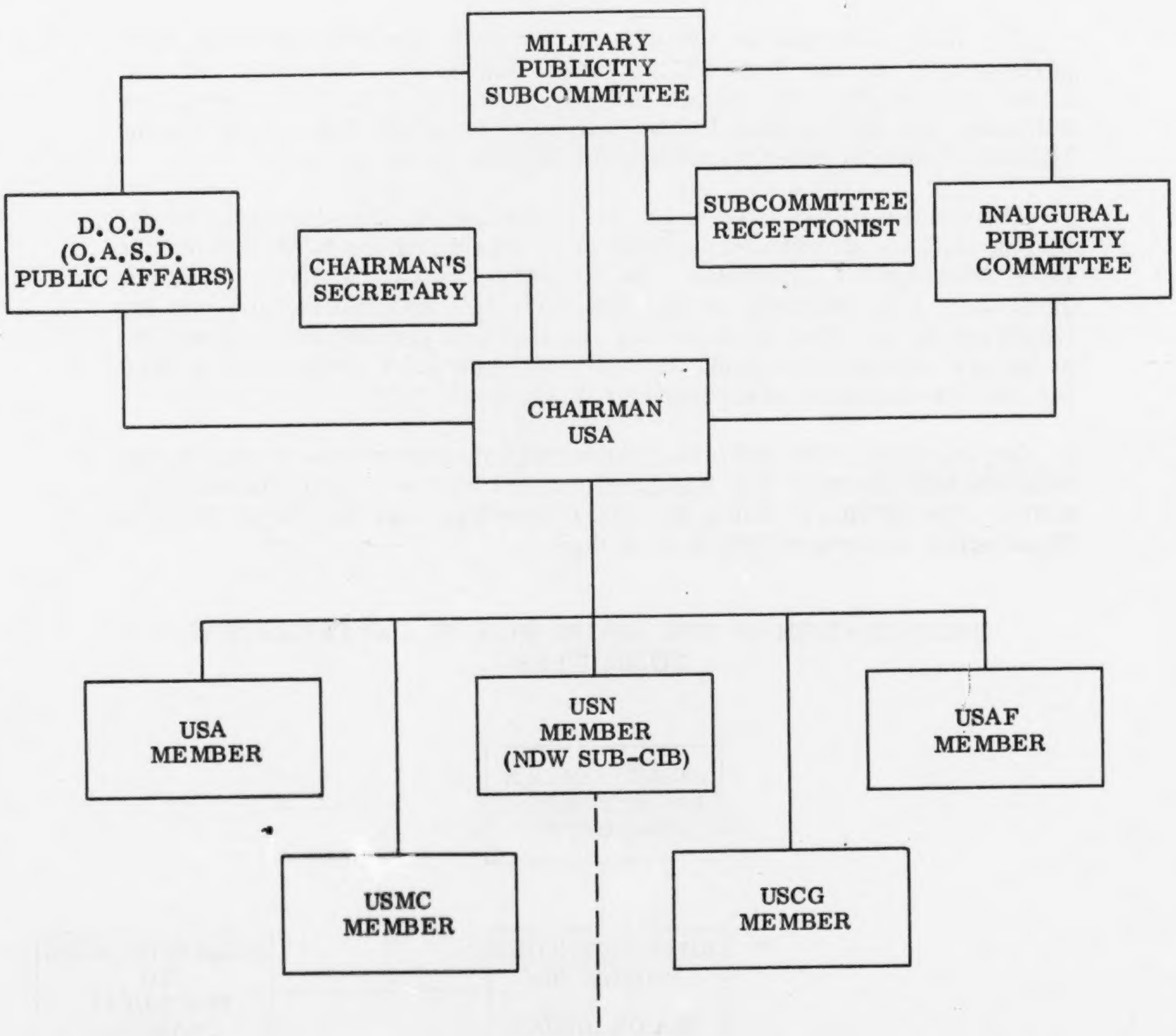
5. Organization. The following three organizational charts display the relationships between the Inaugural Armed Forces Participation Committee, the Military Publicity Sub-Committee and the Naval District Washington, Command Information Bureau.

ORGANIZATION OF THE ARMED FORCES PARTICIPATION COMMITTEE


ARMED FORCES PARTICIPATION COMMITTEE
JOINT EXECUTIVE COMMITTEE USA CHAIRMAN
LIAISON OFFICER TO INAUGURAL CHAIRMAN
PARADE SUBCOMMITTEE USA CHAIRMAN
SPECIAL EVENTS SUBCOMMITTEE USAF CHAIRMAN
MILITARY AIDES SUBCOMMITTEE USMC CHAIRMAN
LOGISTICS SUBCOMMITTEE USA CHAIRMAN
TRANSPORTATION SUBCOMMITTEE USN CHAIRMAN
MILITARY PUBLICITY SUBCOMMITTEE USA CHAIRMAN
MEDICAL SUBCOMMITTEE USA CHAIRMAN

ENCLOSURE (1) sheet 2

ORGANIZATION OF THE MILITARY PUBLICITY SUB-COMMITTEE


MILITARY PUBLICITY SUBCOMMITTEE
D.O.D. (O.A.S.D. PUBLIC AFFAIRS)
CHAIRMAN'S SECRETARY
SUBCOMMITTEE RECEPTIONIST
INAUGURAL PUBLICITY COMMITTEE
CHAIRMAN USA
USA MEMBER
USN MEMBER (NDW SUB-CIB)
USAF MEMBER
USMC MEMBER
USCG MEMBER

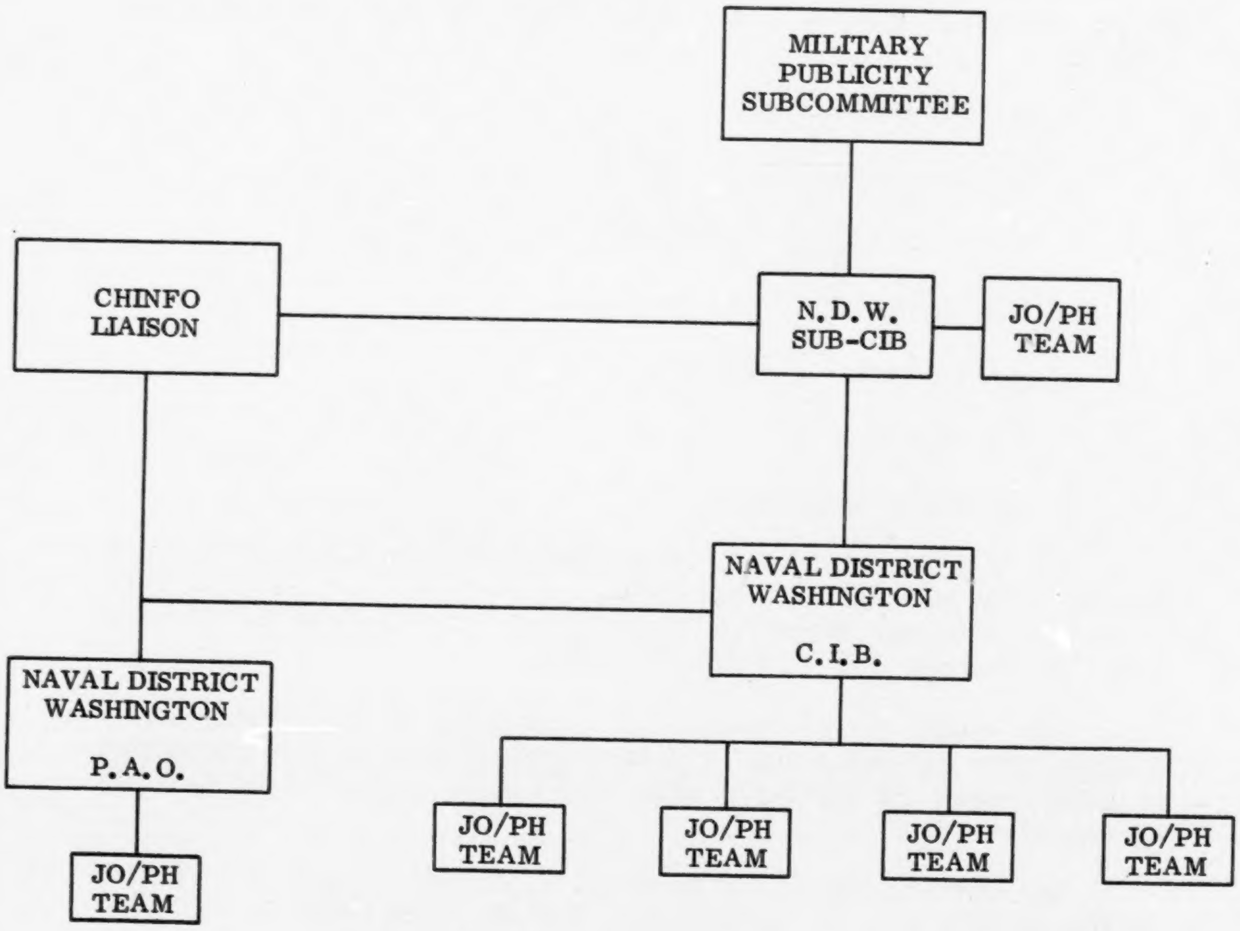
ENCLOSURE (1) sheet 3

ORGANIZATION AND FUNCTIONS OF THE NDW CIB

The appropriate organization and functions of the Naval District Washington Command Information Bureau for the Presidential Inaugural of 1969 are outlined below. They will be carried out using standard Navy Public Affairs practices as set forth in U.S. Navy Public Affairs Regulations (NAVSO P-1035) at all times.

A. ORGANIZATION.

(1) Organization of the NDW CIB is as follows:


MILITARY PUBLICITY SUBCOMMITTEE
CHINFO LIAISON
N. D. W. SUB-CIB
JO/PH TEAM
NAVAL DISTRICT WASHINGTON C. I. B.
NAVAL DISTRICT WASHINGTON P. A. O.
JO/PH TEAM
JO/PH TEAM
JO/PH TEAM
JO/PH TEAM
JO/PH TEAM
JO/PH TEAM

(2) The NDW CIB will be established in the small conference room adjacent to the NDW Duty Office, Building 200, Washington Navy Yard, Washington, D.C. on 1 January 1969. It will be fully manned by the first Monday in January (6 January 1969).

(3) Necessary additional office furnishings for the proper operation of the CIB will be obtained from the Supply Department of the Naval District Washington and placed in the CIB prior to 6 January 1969.

(4) Telephone lines are available in the CIB. A special "beeper" attachment will be installed on one telephone to tape record conversations for later transcriptions.

(5) An assignment board will be mounted in the CIB. Information posted on the assignment board will include, but is not limited to, the following:

(a) Name of project.

(b) Team assigned.

(c) Place and time of event.

(d) Name of Navy unit involved.

(e) Person(s) to contact

(f) Date due.

(g) Status of project

(6) The Naval District Washington Sub-Command Information Bureau (NDW Sub-CIB) will be established at the Military Publicity Sub-Committee's office, Room 118, Pension Building, Fifth and "G" Streets, N.W., Washington, D.C. on 6 January 1969.

(7) Public Affairs teams, each consisting of a Journalist and a Photographer (JO/PH team), will be dispersed to appropriate locations to gather news on all Navy units and individuals participating in the ceremonies.

(8) One JO/PH team, operating from the regular NDW Public Affairs Office, but in coordination with the NDW CIB, will cover the Commandant, Naval District Washington's participation in the Inaugural activities.

(9) One JO/PH team will operate out of the NDW Sub-CIB under the direction of the CIB OIC. In addition to covering Naval participation, they will, as practicable, provide assistance to the Military Publicity Committee for all phases of the Inaugural.

(10) The other JO/PH teams will operate out of the NDW CIB under the direction of the OIC and his assistant(s). The majority of the teams will consist of Naval Reserve personnel on active duty for training.

ENCLOSURE (1) sheet 5

(11) Two clerical personnel will be assigned to the NDW CIB and one assigned to the NDW Sub-CIB.

B. RESPONSIBILITIES AND DUTIES OF NDW CIB PERSONNEL.

(1) Duties of the Officer in Charge.

(a) Supervise the management of the CIB and the Sub-CIB
(b) Determine the proper release channels for all Navy Inaugural information.
(c) Supervise the preparation of all news releases on Navy participation.
(d) Supervise assignment of specific teams to specific events.
(e) Establish priorities for individual projects in accordance with PA team availability.
(f) Maintain liaison with the Office of the Chief of Information, PA personnel in other branches of the military, and with appropriate civilian personnel.
(g) Coordinate release of Navy information with the Military Publicity Sub-Committee.

(2) Duties of the Assistant Officer in Charge.

(a) The Assistant OIC will report directly to the NDW CIB OIC
(b) His primary station will be in the CIB.
(c) Supervise enlisted and civilian personnel assigned to the CIB.
(d) Maintain the assignment board.
(e) Assign PA teams to projects, as occurring, in order of importance or as directed by the OIC.
(f) Insure that timely release is made of all Navy information.
(g) Establish and maintain effective communication with the NDW CIB OIC in order to update PA team assignments and alleviate any difficulties encountered.

(3) Duties of Public Affairs teams.

(a) Prepare news releases and photographs on Naval participants in the Inaugural ceremonies as directed by the CIB or the OIC.
(b) Report complete details of spot news to the CIB immediately by telephone.
(c) Insure complete news coverage for all Navy units and personnel participating in the ceremonies.
(d) Maintain frequent communications with the CIB in order to ascertain any assignment changes.

C. DAILY OPERATING ROUTINE OF THE NDW CIB.

The daily operating hours for the CIB will be flexible in accordance with scheduled events. All personnel assigned to the CIB should be prepared to be on call at any time of day or night.

The daily routine will include, as practicable, the following:

0830—First shift CIB personnel muster for duty at the CIB.
0845—PH/JO team assignments promulgated.
0900—PH/JO teams disperse to cover assigned projects
1200—Second shift CIB personnel muster for duty at the CIB.
1400—Daily conference for all personnel with the OIC at the CIB. (see notes)
1430—OIC make daily status report to NDW Chief of Staff.
1700—First shift CIB personnel secure.
—JO/PH teams secure upon completion of day's assignments when authorized by the CIB or the OIC.
2030—Second shift CIB personnel secure. Leave information to be passed to First shift with Duty Officer.
2030—Telephone watch for the CIB assumed by the NDW Duty Office.

NOTES.

(1) The daily conference will be held at the CIB commencing at 1400. The order of business will include, but is not limited to, the following:

- (a) Discussion of the day's events.
- (b) Review of previous projects
- (c) Discussion of status of any uncompleted projects.
- (d) Review of problems encountered and methods used to alleviate them.
- (e) Discussion of any foreseeable future difficulties and how they can be avoided.

D. NEWS RELEASES.

(1) News releases will consist of the following three types:

- (a) Spot news stories
- (b) Feature articles
- (c) Hometown releases

(2) Preparation of releases will be as follows:

(a) Spot news. All information on spot news stories will be telephoned immediately by the JO/PH team to the CIB. CIB personnel will write, reproduce and either distribute the story directly to news media or pass it to the Inaugural Publicity Committee, via the Military Publicity Sub-Committee, for dissemination as determined by the NDW CIB OIC.

(b) Features. Information will be gathered and feature articles will be written as far in advance as possible by the JO/PH teams. When a feature story develops during an Inaugural event, the JO/PH team will write the story as soon as possible after their return to the CIB.

ENCLOSURE (1) sheet 7

(c) Hometowners. Information for home town releases on Inaugural participants will be forwarded by the participants' parent command to the NDW CIB. A master story on each event will be prepared by CIB personnel and will be forwarded, along with the standard form (NAVSO 5724/1) for each participant, to Fleet Home Town News Center for distribution.

E. NEWS PHOTOGRAPHS.

(1) All official black and white and color photographs will be be processed as soon as possible after the event.

(2) Black and white contact prints and color transparencies will be furnished to the Assistant OIC for selection of those photographs considered suitable for release.

(3) Unless otherwise directed, all black and white photographs will be printed in 5" x 7" size with the subject matter on a horizontal plane.

(4) Standard captioning and filing procedures set forth in U.S. Navy Photography Manual will be adhered to.

F. HAND OUTS.

(1) Hand out material on Navy units and Naval dignitaries participating in the Inaugural will be prepared and reproduced and will be available to news media representatives at the NDW Sub-CIB.

(2) Handout material will include the following:

(a) Biography and photograph of the Secretary of the Navy
(b) Biography and photograph of the Chief of Naval Operations
(c) Biography and photograph of the Commandant, Naval District, Washington, D.C.
(d) Biography and photograph of the Chief of Information
(e) Biography and photograph of the Superintendent of the U.S. Naval Academy
(f) Biography and photograph of the Commandant of Midshipmen, U.S. Naval Academy
(g) Brief write-up on the U.S. Naval Academy
(h) Photograph of Midshipmen in formation
(i) Photograph of the U.S. Naval Academy Band
(j) Brief write-up and photograph of the U.S. Navy Band
(k) Biography and photograph of the Navy Band's Leader
(l) Biography and photograph of the Navy Band's Drum Major
(m) Brief write-up on the U.S. Navy Ceremonial Guard

PERSONNEL ANNEX TO NAVAL DISTRICT WASHINGTON, D.C. COMMAND INFORMATION BUREAU, 1969 PRESIDENTIAL INAUGURAL

1. Public affairs personnel assignments for the Presidential Inaugural of 1969 will be as follows: (Asterisks indicate NDW permanent duty personnel. Others listed are Naval Reservists on Active Duty for Training).

a. NDW CIB

(1) CDR Jack DAWSON (OIC)*
(2) LTJG John C. PETERS (Assistant OIC)*
(3) CDR Marshall DANN
(4) CDR Karl T. E. GEBHARD
(5) LT Raymond HAYES
(6) LT Nat B. READ, Jr.
(7) LTJG Jim LAMONT
(8) LTJG William BLUMENSCHIN
(9) JOC Herbert T. PERKINS
(10) YNC Margaret McCOLLUM
(11) PH1 Robert E. McCOMB, Jr.*
(12) PH1 Clyde COLBURN
(13) Civilian Secretary* (to be assigned when needed but scheduled for the period 13-24 January 1969)

b. NDW Sub-CIB

(1) CDR Jack DAWSON*
(2) JOC Lee McDOUGAL*
(3) PHC Harold L. WISE (TAD from NAVRECONTECHSUPPCEN)
(4) Miss Sandra Wenzel*

c. NDW PAO

(1) CDR Jack DAWSON*
(2) LTJG John PETERS*
(3) JOCS Ed BURMEISTER*
(4) PH3 Cheryl REECE*
(5) Mrs. Elizabeth Wells*

List of key telephone numbers:

Naval District Washington Command Information Bureau (NDW Headquarters, Building 200, Washington Navy Yard)	OXford 3-3400 3-3401 3-3402 3-3403 3-3404

Enclosure (2) Sheet 1

Naval District Washington, Sub-Command Information Bureau (Inaugural Military Publicity Sub-Committee Office, Room 118, Pension Building, 440 G Street NW, Washington, D.C.)	386-6251 386-6252 386-6253 386-6254
Naval District Washington Public Affairs Office (NDW Headquarters, Building 200, Washington Navy Yard)	OXford 3-2354 OXford 3-2678 OXford 3-3331
Inaugural Motor Pool Service (Room 124, Pension Building)	386-6587
NDW Transportation (Washington Navy Yard)	OXford 3-2311
NDW Duty Officer (Building 200, Washington Navy Yard	OXford 3-2607
Commander Jack D. Dawson (NDW Public Affairs Officer/Officer in Charge, CIB)	(home phone) 360-4695
Chief Journalist Lee McDougal (Special Assistant for the Inaugural)	(home phone) 894-1799

APPENDIX IV

PUBLIC AFFAIRS ANNEX (FLEET VISIT)

Operation Order
Rose Festival 1966

ANNEX B

PUBLIC AFFAIRS PLAN

1. Background. Participation of U.S. Navy units and personnel in the Portland Rose Festival is designed to further public understanding of the nature and mission of the U.S. Navy and to provide liberty and recreation in the Portland area for naval personnel. Public Affairs efforts will reflect the importance of sea power, the Navy's role in national defense, encourage a career in the naval service, and most important of all -- maintain and enhance the basic rapport currently existing between the Navy and the people of Portland. Every step will be taken to ensure that personnel are well indoctrinated in the importance of favorably impressing the people of this area. Morals and conduct ashore must be outstanding. A vigorous public affairs program is essential to carry out this mission.

2. Command Information Bureau. A Command Information Bureau (CIB) will be established in Portland by Commander FIRST Fleet to coordinate all public affairs activity of the visiting fleet. The direction of the CIB will be the responsibility of an Information Coordination Officer assigned by COMFIRSTFLT. The CIB will be activated on 1 May at the U. S. Navy and Marine Corps Reserve Training Center, Swan Island, Portland, Oregon. On 6 June the CIB will move to the Hilton Hotel, Portland, Oregon where it will function until disestablishment about 14 June.

a. CIB Staff. Captain Robert D. WEBB, USNR, on two weeks active duty, is designated Information Coordination Officer. His staff will consist of COMFIRSTFLT and COMTHIRTEEN public affairs personnel as required.

b. CIB Location.

(1) Prior to 6 June 1966:

Mailing Address—Rose Festival CIB
c/o Commanding Officer
U. S. Navy and Marine Corps
Reserve Training Center
Swan Island
Portland, Oregon 97217

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Telephone—Area Code: 503 - Swan Island Hdq: 285-4566
Autovon: 554-1470 or 554-3350 (Army and Air Force numbers - can be transferred to Swan Island)

(2) 6-14 June 1966:

Mailing Address: Command Information Bureau
Hilton Hotel, Room #426
921 S. W. 6th Street
Portland, Oregon

Telephone—Area code: 503
Hotel switchboard: 226-1611
CIB: 226-6557/226-6558/226-6559

c. Hours of Operation (CIB).

(1)	Prior to 6 June:	Normal working hours
(2)	6-9 June:	0800-1700
(3)	9-13 June:	0800-2100

3. Policy.

a. This Annex establishes public affairs policy and guidance for the Rose Festival Fleet visit. Current directives, standard operating procedures and policies apply except as modified herein.

b. The CIB will be the principal point for releasing Navy news and answering queries from news media and general public prior to, during, and after the fleet visit. All news material intended for release in conjunction with the Rose Festival will be forwarded to the CIB for coordination and release.

c. The Information Coordination Officer will be responsible for the release of all information to the media and public and the coordination of all other public affairs activities concerning the visit.

d. Group, division commanders and commanding officers are encouraged to make themselves available for news media interviews.

e. All requests for interviews should be referred to the CIB for coordination.

f. Questions from news media representatives or from the general public, which commanding officers feel cannot be answered within the context of previously released information or guidance in this Annex will be referred to the CIB. In no case should commanding officers refuse to provide information without referring the requesting party to the CIB.

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g. Commanding officers of the units being visited by news media representatives will provide officer escorts to news media who visit these ships. CIB will notify commands as far in advance as possible whenever official visitors or newsmen are to visit them, and will provide such other details of the visit as available.

h. Direct liaison is authorized and encouraged between the CIB and all participants in this visit.

4. Responsibilities and Tasks.

a. Prior to the arrival of the "Rose Festival Fleet", extensive radio, TV and press coverage is given in presenting the "Navy Story", with particular emphasis on the missions and histories of the participating ships and the crews that man them. The success of this advance publicity depends upon complete cooperation by commanding officers. Examples of items of interest in this regard are:

(1) Audio tapes or films highlighting personnel from Oregon and Southwest Washington in their daily shipboard routine.

(2) Feature stories concerning Navy men from the Portland area.

(3) Up-to-date ship's histories and welcome aboard brochures.

(4) Radio and television appearances by selected members of ships' companies. Considerable effort should be given to locating any members of the ships' companies who are natives of Portland, have relatives in Portland or possess any degree of talent which would make them acceptable for local live radio or TV shows. Prime live radio and television time can also be obtained for gifted speakers and performers in practically any facet of entertainment. As much advance information as possible prior to the arrival of the "Rose Festival Fleet" enables the Information Coordination Officer to obtain more and better programming.

(5) Cruises of civilian VIP's do much to enhance the image of the Navy, and every effort should be made to give a maximum number of billets for both coastal cruises as well as for the up and down-river cruises between Astoria and Portland. The guest cruise plan is outlined in sub-paragraph h below.

(6) Commanding officers of participating ships are requested to delay or advance, as appropriate, the accomplishment of any praiseworthy presentations involving Oregon/S. W. Washington personnel until ships visit Portland. Ships having such presentations should notify the CIB of the occasion to ensure suitable publicity.

(7) All commands will ensure that "spot news" stories involving participating units are reported in detail to the CIB. Special attention will be given to forwarding accurate and specific information with regard to names, rank or rating, ages, hometown addresses, dates, times and circumstances involved in reports of accidents in which personnel casualties are sustained. Appendix III to this Annex applies.

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b. Security. The principles of "Security at the Source" will apply to all public information material, including photography. Prior to submission to the CIB, all public information material will be reviewed by originators to ensure that classified information is not released. It will be reviewed again at the CIB.

c. Internal Information. Special emphasis will be placed on an effective internal information program to keep all hands of visiting ships informed of policy and events of the Rose Festival. Promulgate "the word" through unit newspapers, fact sheets, schedules of events, POD's, port information brochures, bulletin boards and briefings. Ensure that every man of your command is made fully aware of the scope, nature and significance of the visit in order that he may develop an appreciation for the importance of his role in furthering the reputation of the Navy/Marine Corps team.

d. Social Events. It can be expected that many invitations will be extended to naval personnel by the people of Portland for social events. Commands should accept as many invitations as practicable. When invitations are accepted, commands will ensure that personnel in fact attend. Each command will appoint a social coordinator and advise CIB of his name.

e. Liaison Hosts. Each ship and unit commander will have an official host from the Rose Festival Committee who will act as a general social liaison agent in matters of entertainment and hospitality. It should be pointed out that these hosts are concerned with social matters and ensuring that the ship is extended maximum hospitality. In most instances, however, they will not be familiar with routine administrative shipboard problems. Items of this nature should be handled by individual ships through Navy channels.

f. General Visiting. As in past years, visiting by the general public is expected to be extremely heavy during all periods except Saturday morning, which is the time of the Grand Floral Parade. Commanding officers should be alert to the public relations value of extending visiting hours by a reasonable amount of time if circumstances require and permit. In all cases when it is apparent that the number of potential visitors cannot be accommodated, appropriate steps should be taken in advance of the conclusion of visiting hours to establish a terminal point to the waiting line. It is recommended that a "diplomatic" representative be stationed at the end of the line to explain to late-comers that the ship can no longer accommodate further visiting. Every effort should be made to preclude denial of a visit to persons who have spent time in a waiting line.

(1) Schedule of Visiting Hours. General visiting will be observed in all ships except on the day of arrival as follows:

Weekdays and Saturday	—0930-1115 &	1300-1630
Sunday	— ***	1300-1630

***All ships will reserve Sunday morning for Divine Services in accordance with Annex of this OpOrder.

(2) Commanding officers are encouraged to set up graphic/static displays in their ships for use during general visiting. Displays afford a better understanding on the part of the public of the ship's mission and the vital role each crew member plays in this mission. A clear and concise description of the nature and function of the object on display should be relayed to the public. In addition, it is recommended that knowledgeable personnel be strategically placed throughout the area of visiting to explain various equipments.

(3) Visitors will be counted and the numbers reported by individual ships to the CIB each day immediately following the conclusion of general visiting.

g. Home Town News Coverage. Commander FIRST Fleet will forward a master story for all participating units to FHTNC by 15 May 1966. Participating units will update their Fleet Home Town News Center "Hold Files" using Standard Form NAVSO 5724/1 and authorize release of the Hold File in conjunction with COMFIRSTFLT Portland Rose Festival master story #15-66 by 20 May 1966.

h. Guest Cruises. Guest cruises have been scheduled by COMFIRSTFLT at the request of the Commandant, THIRTEENTH Naval District in connection with the Rose Festival visit. Four guest cruises are involved as follows:

(1) SECNAV Guest Cruise from Ports of Departure to Portland.

(a) Execution. Official invitations for SECNAV guests will be issued by the Commandant, THIRTEENTH Naval District in accordance with standard procedures. Ships involved will be informed by the Commandant about 1 June of the names of all guests together with brief biographies.

(b) Embarkation. Embarkation of SECNAV guests will be handled individually by units having such guests assigned.

(2) SECNAV Guest Cruise from Portland to Ports of Destination.

Same procedures as paragraph 4h(1) above.

(3) Up-River Cruise. Daylight cruises up the Columbia River from Astoria to Portland have been a feature of past fleet visits. It is expected that about 50 adult guests will board ships for the up-river transit on 8 June and an additional 150 will be transported up-river 9 June. Most of these guests will be members of the Rose Festival Committee and other prominent officials of Portland. Ships will be informed of the number of guests they are to accommodate by 20 May 1966.

(a) Clearance. Appropriate clearance for these guest cruises has been secured by COMFIRSTFLT.

(b) Waivers and Muster Lists. Each guest boarding will present a signed waiver which may be used as a basis for a "muster list" of embarked passengers.

(c) Accommodation of Guests. Safety of guests is a continuing concern during river transit. Commanding officers will ensure a safe, comfortable and interesting cruise. Except as noted below, individuals embarked will not require nor expect any special VIP treatment. Each ship's liaison host (discussed in paragraph 4e above) will board with this group. Civilian participants will be briefed prior to boarding that the ship's bridge will be an extremely busy area during the cruise and will not expect any special attention from those officers responsible for the safe navigation of the ship.

(d) Embarkation/Debarkation. Embarkation of civilian guests will be accomplished at about 0530 on both days in accordance with paragraph of the Movement Annex of this OpOrder. Guests will debark upon arrival Portland at approximately 1430.

(e) Media Embarkation. Several members of the Portland area press (newspapers, Radio/TV) will also embark in various ships at Astoria to cover the up-river cruise. Fullest cooperation will be accorded the embarked media. Commanding officers will assign their respective PAO's as escorts. As during past Rose Festival Fleet transits up the Columbia River, representatives from local radio stations may request ship-to-shore broadcast facilities. These periodic broadcasts on our progress up-river have proved very effective in announcing our arrival. Ships will cooperate in accordance with paragraph of the Communications Annex to this OpOrder.

(4) Down-River Cruise. The Navy League has sponsored a series of "Shipmate Cruises" in the past which have featured embarkation of youth groups such as Sea Scouts, Sea Cadets, etc., for the down-river transit of participating units. The ratio of adult supervisors to children as specified by naval authorities will be maintained.

(a) Clearance, Waivers and Muster Lists. Same as for the up-river cruise.

(b) Accommodation of Guests. Commanding officers will bear in mind that the majority of down-river guests will be young men with a particular interest in the Navy. Informative tours, talks, and other activities should be planned with this thought in mind. A short greeting by the commanding officer is appropriate. A noon meal should be provided.

(c) Embarkation/Debarkation. Embarkation of down-river guests will be accomplished at Portland berths. Debarkation will be at Astoria using the same facilities outlined in the Movement Annex for up-river guests.

h. Bands. The COMCRUDESPAC Band will be embarked in PROVIDENCE and will participate in various events in the Rose Festival.

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i. Athletics. See Admin Annex.

j. Calls. See Admin Annex.

k. Schedule of Events. See Appendix I of this Annex.

l. Rose Festival History & Program Highlights. See Appendix II to this Annex.

m. Adverse Incident Plan. See Appendix III of this Annex.

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APPENDIX I TO ANNEX B

TENTATIVE SCHEDULE OF EVENTS

Wednesday, 8 June 1966

0530 (about)—PLEDGE with COMINDIV 73 embarked, ACME, CONQUEST, GALLANT and REXBURG embark guests at Astoria for up-river cruise. About ten guests expected to board each ship.

1530 (about)—MSO's and EPCER arrive Seawall, Harbor Drive, Portland. Official greeting party will meet/board.

2000 —Tennessee Ernie Ford and Young American Singers at Memorial Coliseum. A limited number of tickets will be available and distributed to ships Executive Officers on arrival.

Thursday, 9 June 1966

0530 (about)—PROVIDENCE with COMFIRSTFLT embarked, HECTOR with COMSERVGRU ONE embarked, HOEL with COMDESDIV TWELVE embarked, MULLANY, COGSWELL, SHIELDS and MONTROSE arrive Astoria. Embark approximately 150 up-river guests: PROVIDENCE/40, HECTOR/30, MONTROSE/30, HOEL/20 and each DD/10.

0930-1115 —General visiting aboard MSO's and REXBURG.

1200 —Captain Ralph E. HERRICK, Jr., Readiness Officer for the COMFIRSTFLT Staff, addresses the Portland Executive Club.

1300-1630 —General visiting aboard MSO's and REXBURG.

1300 —COMFIRSTFLT Press Conference in PROVIDENCE.

1530 (about)—Remainder of "Rose Festival Fleet", less REDFISH, arrive PORTLAND. Welcome by Mayor Terry SCHRUNK, Rose Festival Association and local club officials.

1730 —COMFIRSTFLT returns call on Mayor.

1800 —Rose Festival Association Reception at Memorial Coliseum (Fountain Room) for all U. S. and Canadian Officers. Uniform: Service dress blue. No host buffet available in adjoining room.

2000 —Tennessee Ernie Ford Show at Memorial Coliseum. Limited number of tickets available.

2100 —Navy Mothers Club Dance for enlisted personnel at Woodmen of the World Hall, 610 S.W. 12th Ave.

Friday, 10 June 1966

a.m. —REDFISH arrives Portland.

0845 —Breakfast for Rose Festival Queen and Senior Court aboard PROVIDENCE.

0900-2100 —Rose Show, Hilton Hotel Ballroom.

0930-1115 —General visiting aboard all ships.

1000 —Captain Charles H. TISDALE, Jr., CO, PROVIDENCE, calls on Mayor SCHRUNK and presents ship's plaque.

1045 —Luncheon for Junior Rose Festival Court aboard HOEL.

1100 —Royal Rosarian Knighting Ceremony at International Rose Test Garden, Washington Park, for CO, PROVIDENCE.

1200 —COMFIRSTFLT lunch and speaking engagement (tentative)

1300-1630 —General visiting aboard all ships.

1330 —Junior Rose Festival Parade, Hollywood District, East Side.

1400 —Navy League "Playday" for all officers. Golf, Tennis, Swimming, et al, will be conducted, weather permitting. (NOTE: Due to unavailability of centrally located facility which can handle all activities, party will be broken into several segments.)

2100 —Navy League Reception and Dance in Mayfair Room, Benson Hotel. All officers invited.

Saturday, 11 June 1966

0800 —COMFIRSTFLT and Governor Mark O. HATFIELD breakfast aboard PROVIDENCE.

0900 —CRUDESPAC Band performs at Memorial Coliseum.

0930-1115 —General visiting aboard all ships.

1000 —Grand Floral Parade.

1300 —Rose Festival Association Luncheon at Hilton Hotel, Grand Ballroom. Unit commanders, CO's, XO's, Commanders and above invited.

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1300-1630 —General visiting aboard all ships.

2000 —USO Dance for enlisted personnel at YMCA, 831 S. W. 6th Ave.

2100 —Queen's Ball at Hilton Hotel, Grand Ballroom. Uniform: Dinner Dress, White Mess Jacket.

Sunday, 12 June 1966

0900 —Catholic Divine Services (ships and schedule to be determined later).

1030 —Protestant Divine Services (ships and schedule to be determined later).

1100 —Golden Ski Tournament, Timberline Lodge, Mt. Hood.

1100-1730 —Sports Car Finals, Delta Park.

1300-1630 —General visiting aboard all ships.

1730 —U. S. Navy Reception on PROVIDENCE.

Monday, 13 June 1966

0800 — Embark SECNAV and down-river guests aboard PROVIDENCE, HECTOR, MONTROSE and HOEL.

0900 —Underway.

1800 —Debark down-river guests at Astoria.

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APPENDIX II TO ANNEX B

ROSE FESTIVAL HISTORY & PROGRAM HIGHLIGHTS

1. History. Portland's Rose Festival is the biggest annual event of the year in the state of Oregon. It could be called the "Mardi Gras" of the Pacific Northwest. For many years this festival has reigned as the social attraction of the greater metropolitan area.

The Rose Festival dates back to 1905 during the Lewis and Clark Exposition held in Portland when the city's mayor proposed that an annual civic celebration honoring the rose would be in order. Planning went forward and in 1907 the first Portland Rose Festival was held. Highlight of this event was a parade of twenty lighted floats carried on flat cars by Portland's electric trolley system.

In the following year, the Rose Festival Association was formed. From 1908 to 1914, the Festival ruler was a man who bore the title Rex Oregonus. In 1914 a popular socialite was chosen queen, and from then until 1930 the queen was selected from the ranks of Portland society. The following year competition was set up for Portland high school seniors, and this method has been followed ever since in selecting a queen.

From the earliest festival with its "electric parade", events have been added year by year until the exciting present-day program, filled with almost continuous activity, has evolved.

2. Navy Participation. Over the course of several years, Fleet participation in the Rose Festival has come to represent one of the major direct contacts between the naval service and the population of the Pacific Northwest. The fact that there are no naval forces based in the area makes the appearance of our ships a real novelty, and the Navy has always been exceptionally well received. Ashore or on board, we will be observed by thousands of Oregonians. It is important that we go out of our way to be courteous, helpful and informative to our hosts so that the Navy will remain always welcome and sought after in the Pacific Northwest.

3. Program Highlights of the 1966 Festival. Among the many and varied events of the 10-day festival, the following are considered the highlights on schedule during our visit. For locations, dates and times see Appendix I to this Annex (Schedule of Events).

a. Grand Floral Parade. One of the nation's most beautiful parades, the Grand Floral with its multitude of flower-decked floats annually attracts half a million spectators. It is the high point of the week—nothing else in the entire festival quite matches the Grand Floral parade for glamor, beauty, and excitement. The parade route covers more than 5 miles.

b. Tennessee Ernie Ford Show. One of America's best loved entertainers, Tennessee Ernie Ford will headline the Memorial Coliseum show. The "Young American Singers" from Hollywood will appear with Mr. Ford.

c. Festival Center. Located at Holladay Park, the Festival Center is the focal point of holiday fun with rides, exhibits, stage shows, food booths and other attractions. Open daily until late evening.

d. Teen-Age Fair. Thousands of young people visited the Teen-Age Fair during its first Portland "run" in 1965. So, its being brought back for 1966—bands, dancing, style shows, custom cars, sports films, everything of interest to the younger set.

e. Junior Rose Parade. The Junior Rose Parade grew out of the "Human Rosebud" parade originally staged in 1921. Through the years this parade, believed to be the nation's largest of its type, has become an official part of the Rose Festival.

f. Auto Races. The Rose Cup Sports Car Races at Delta Park annually attract the fastest cars in the Pacific Northwest and from some outside points.

g. Ski Tournament. The Golden Rose Ski Tournament, last such event of the season, is held on the snowy slopes of Mt. Hood above Timberline Lodge (about 60 miles from Portland).

h. Rose Show. Oldest and largest Rose Show in the nation.

APPENDIX V

ADVERSE INCIDENT PLAN

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Operation Order
Rose Festival Visit

APPENDIX III TO ANNEX B

ADVERSE INCIDENT PLAN

Reference: (a) BUPERS Manual, Part C, Chapter 9, Section 8
(b) MARCORPERSMAN, Chapter 12
(c) PACFLT Regulations, Article 12104.1

1. Purpose. The purpose of this appendix is to specify the procedure and format for the release of information concerning adverse incidents occurring during the Portland Rose Festival visit.

2. Definition. An "adverse incident" is considered to be:

a. Any personnel casualty, whether to military or civilian personnel, which results in death, being placed in a "missing" status, or injury serious enough to require hospitalization.

b. Lesser injuries to a group of persons, resulting from a single incident.

c. Major accident or incident which could be or could become the subject of press interest, and particularly those incidents which are or could have been observed by civilian newsmen or guests.

3. Background. Although it is not likely, there is a possibility that adverse incidents will occur during the Rose Festival visit. The occurrence of adverse incidents is invariably of great interest to newsmen. Experience has shown that news coverage of such incidents can be limited to a relatively brief time period if essential information on the incident can be provided in the briefest possible period of time. Identification of persons involved in adverse incidents is of special interest to newsmen, and is most often the item which extends news coverage into additional days.

4. Policy. It is the policy of the Secretary of the Navy that essential news of adverse incidents will be released when known, unless such

release would compromise military security. In order to accomplish its mission, the Rose Festival CIB must be expeditiously informed of all particulars of adverse incidents, including full identification of persons involved. The decision as to what news is to be released to the press, and the decision as to when such news is to be released, is the responsibility of the Information Coordination Officer. In no case will individual commanders attempt to withhold such information from the CIB. Wording and timing of press releases pertaining to adverse incidents will be determined by the merits of individual cases, and whenever possible, identification of casualties will be withheld until the next-of-kin may reasonably be expected to have been notified.

5. Action.

a. COMFIRSTFLT, COMTHIRTEEN and CO, USN&MCRTC, Portland, Oregon, will be made information addressees on all communications required by reference (a) or (b), whichever is appropriate.

b. The CIB will initiate any reports deemed necessary in accordance with reference (c).

c. Format for Notification of the CIB. Upon occurrence of an adverse incident, the commander concerned will notify the CIB by the most expeditious means possible, giving the following information:

(1) Summary description of incident.

(a) What happened
(b) When
(c) Where
(d) How
(e) Why

(2) Persons killed.

(a) Name
(b) Rank/Rate
(c) File/service number
(d) Branch of service
(e) Parent command
(f) Name, address, and relationship of next-of-kin
(g) Status of notification of NOK
(h) Factors which may preclude public release, if any

(3) Persons missing

(a) Name
(b) Rank/Rate
(c) Date of birth
(d) File/Service number
(e) Branch of service

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(f) Parent command
(g) Name, address, and relationship of NOK
(h) Status of notification of NOK
(i) Factors which may preclude public release, if any

(4) Persons injured.

(a) Name
(b) Rank/Rate
(c) Date of birth
(d) File/service number
(e) Branch of service
(f) Parent command
(g) Name, address, and relationship of NOK
(h) Status of notification of NOK
(i) Critical, serious, or minor injury, if determined
(j) Description of injury, expressed in lay terminology
(k) Treatment and evacuation sequence
(l) Factors which may preclude public release, if any

(5) Persons involved but not injured.

(a) Name
(b) Rank/Rate
(c) Date of birth
(d) File/service number
(e) Branch of service
(f) Parent command
(g) How involved

(6) Brief estimate of extent of damage to major equipment. This information is important to the CIB in determining the method of handling your particular incident. If the CO objects to release of this item, so state, and give a brief reason for the objection.

(7) Does the commander desire CIB to provide PAO assistance at scene of incident?

(8) In using this format, omit reference to those items that are not applicable. Indicate as unknown those pertinent items for which this word applies. A follow-up should be sent as soon as additional facts are known.

APPENDIX VI

SAMPLE OUTLINE FOR A COMMUNITY SURVEY

I. THE AREA

A. GEOGRAPHICAL DESCRIPTION

1. Of areas surveyed—size of cities, counties.
2. Of surrounding area, if pertinent.
3. Climate, topography, annual and seasonal temperatures, rainfall, etc. (One sentence will suffice for each.)
4. Are the industries dispersed or centralized? Attach a map of the area, indicating the location of the principal plants. The map should show the names and numbers of principal streets and highways furnishing access to these plants.

B. POPULATION

1. Of city.
2. Of area.
3. Of labor market area, if different from above.
4. Breakdown by sexes, color, native or foreign born, educational level, percentage of homeowners, etc.

C. INDUSTRIAL DATA

1. Types of industries and number of each; labor force of each; key products of the area; and additional data as considered applicable.
2. Does one type of industry dominate the area? If so, give pertinent information regarding the industry.

II. MANPOWER

A. LABOR MARKET RATING

1. Is the Department of Labor market classification I, II, III, or IV?
2. Include supporting statistical data.

B. UNEMPLOYMENT

1. Totals and percentages of skilled, semiskilled, and unskilled.
2. What types of skills are most commonly available?

C. SOURCE OF LABOR SUPPLY

1. As compared to the World War II years, what are the reserves of women, handicapped, older-age groups, part-time workers, and school graduates?
2. Has there been much intermigration to total population?

D. OCCUPATIONAL CLASSIFICATION OF AREA WORKERS

What are the more common occupations of the area? The less common?

E. SKILLS IN SHORTAGE CATEGORY

List, with numbers of each, if available. Make a comparison of this list with the national shortage list.

F. AREA WAGE SCHEDULES

1. List the wage schedules of major occupations and industries.
2. How do they compare with national averages?
3. How do they compare with neighboring areas? With competing areas?

G. REQUIREMENT OF DEFENSE INDUSTRY IN AREA

1. Is manpower available for present production schedules? Current planned production?
2. What skills are lacking for production schedules, both present and future?
3. Do employers ordinarily use training programs? If so, give some examples.

H. OTHER PERTINENT INFORMATION

1. Include current work stoppages, if any; record of work stoppages during last 10 years.
2. Are workers highly organized? Principal unions?

III. INDUSTRIAL FACILITIES

A. FACILITIES SUITED OR ADAPTABLE FOR DEFENSE PRODUCTION

1. List facilities with current defense products.
2. Give current and capacity employment.
3. Give types of machinery.
4. What defense contracts are held or sought?

B. VACANT FACTORY SPACE

Describe space and indicate production potential.

IV. HOUSING

A. HOUSING REGULATIONS

Is it a critical defense housing area under Public Law 96? P.L. 139?
Local rental control?

B. HOUSING UNITS AVAILABLE

1. Number of sale, including 1, 2, and 3 bedrooms. Are prices reasonable? Price ranges?
2. Number for rent, including above information.

C. APARTMENTS AVAILABLE

Number, size, price ranges; are the rents reasonable?

D. SLEEPING ROOMS AVAILABLE

Number, price ranges; are the prices reasonable?

E. BUILDING PERMITS ISSUED (In past 12 months.)

1. Number for houses—1, 2, 3 or more bedrooms.
2. Number for apartments.
3. If houses, number for rent and contemplated rental prices.

F. HOUSING UNITS CONTEMPLATED

1. Number and sizes (how many bedrooms?)
2. Number of these for rent.
3. Estimated rental rates.

G. BUILDERS

1. Adequate number of experienced builders?
2. Do they have trained skeleton force?
3. Can other necessary housing construction workers be secured?
4. Is land available? Under option?
5. Can materials be obtained?
6. What bottlenecks?

H. BUILDING CAPITAL

Is capital for the building of housing and rental units readily available?

If so, on long- or short-term loans? What are the sources of this capital?

Does the community object to construction of more housing units now?

I. ADEQUACY OF HOUSING

1. For present work force?
2. For expanded production? (Quote a figure or percentage, such as peak load in World War II or 50 percent above present.) This figure should be adequate to cover planned defense expansion known to you at time of survey.

V. OTHER COMMUNITY FACILITIES AND SERVICES

A. DISCUSS EACH OF THE FOLLOWING ITEMS AS TO ADEQUACY FOR THE PRESENT WORK FORCE AND FOR AN EXPANDED WORK FORCE; GIVE SPECIFIC FACTS FOR EACH, AS PERTINENT

(Yes and No answers are not adequate.)

1. Water
2. Electric Power
3. Gas
4. Sewerage

Sources of supply, capacity, reserve storage, current use, reserves on hand, plans for expansion—whether on hand or projected.

5. Transportation: Types and numbers.
6. Highway and road systems: Are the roads serving the area adequate and in good condition? What is the present traffic load and the peak capacity of these roads? Describe any unsatisfactory factors. What action is contemplated or considered necessary to assure free traffic movement within the area? (Survey requests will furnish, whenever possible, specified information on any industrial and defense manpower requirement changes under consideration for the area.) Contact with local, State, and Federal highway authorities should be made, if necessary, to explore fully this phase of the survey.
7. Schools: Number of each type of school, crowding, shifts, new construction, etc.
8. Hospitals: Number, number of beds, population per bed.
9. Doctors: Number, population per doctor and per dentist.
10. Fire protection: Size, ratios, and ratings.
11. Police protection: Size, ratios, and ratings.
12. Shopping centers and shopping hours.
13. Recreational facilities: Number of each type.
14. Churches: All denominations.
15. Sanitation service (garbage collection).
16. Laundries, drycleaning businesses, barber shops, beauty shops, etc.
17. Banking facilities (include arrangements for shift workers).
18. Hotels: Number and number of rooms, scale of rates, etc.
19. Restaurants and other eating places.
20. Newspapers: Number (morning, evening).
21. Municipal government (form, etc.).
22. Tax rate: Local, county, State.
23. Cost of living index: Get whatever information is available. Compare local figures to national index.

Note: At the end of the report, attach an envelope containing reference material, maps, booklets, etc., if possible. Obtain a sufficient number of each so that complete data is included in all copies of the report.

APPENDIX VII

SAMPLE ANALYSIS OF MAJOR NATIONAL AND INTERNATIONAL ORGANIZATIONS AND ASSOCIATIONS*

AMERICAN BAR ASSOCIATION

National Organization: Is a voluntary national association open to all who are admitted to the practice of law.

National objectives are:

1. For the preservation of representative government in the U.S.
2. For extension of facilities for furnishing legal services to all citizens at a cost within their means.
3. For improvement of the administration of justice, maintenance of high standards of legal education and professional conduct.
4. For promotion of peace through a system of international law consistent with the rights and liberties of the American citizens under the Constitution.
5. For correlation of activities of organized bar in U.S.

Membership in the American Bar Association is not restricted to those engaged in private practice of law. Thirty to 40% of chapter must be presumed to be in other occupations such as Government, Judiciary, Corporation Management. Chapters are organized on a geographic basis. In 1959, there were 95,000 members.

Metropolitan New York Chapter members are drawn from residential areas servicing New York City. Average net income per is high in this group. This is a large chapter, but attendance at meetings averages only 80-90. Members are generally in agreement on any fundamental question, but would vary widely on methods to be used to achieve a given goal (including the ones expressed in their objectives).

AMERICAN LEGION

DEFINITION: An organization of veterans of United States Armed Forces of World War I and II and the Korean War. The world's largest organization of veterans, it has approximately 2,800,000 members in over 17,200 posts in the United States and overseas.

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*This analysis was conducted in the mid-1960's, for the New York State area.

HISTORY: Founded in Paris, France, at an historic caucus of the Allied Expeditionary Forces on March 15-17, 1919. Twenty officers who had been ordered to meet in Paris to study and make recommendations as to steps to be taken to improve the low morale and high AWOL rate of the American Expeditionary Forces in Europe. It was after dinner given by Lt. Col Theodore Roosevelt, Jr. at the Allied Officers Club, Rue Faubourg St. Honore that the subject of an association of American veterans was broached. No individual invented the idea that was to become the American Legion but Roosevelt, son of the 26th President of the United States contributed more than any other, the enthusiasm, hard work and persuasive inspiration to make it a reality. The American Legion was chartered by Congress on September 16 of that year. On October 29, 1942 and on December 28, 1950, Congress amended the charter to include membership of veterans of World War II and Korea. These members now constitute about two-thirds of the total membership.

PURPOSE:

PREAMBLE to the Constitution of the American Legion is as follows:

To uphold and defend the Constitution of the United States of America;
To maintain law and order;
To foster and perpetuate a one-hundred-percent Americanism;
To preserve the memories and incidents of our associations in the great wars;
To inculcate a sense of individual obligation to the community, State and Nation;
To combat the autocracy of both the classes and the masses;
To make right the master of might:
To promote peace and goodwill on earth;
To safeguard and transmit to posterity the principles of justice, freedom and democracy;
To consecrate and sanctify our comradeship by our devotion to mutual helpfulness.

ORGANIZATION: The basic unit of the American Legion is the Local Post, which is largely autonomous. American Legion policies and programs originate in the post and in the form of resolutions they are considered in turn at district, department, and national conventions. All resolutions adopted by the Legion in their national convention become mandates of the American Legion for the following year.

The governing body which regulates policy between the annual conventions is as follows:

National Executive Committee consisting of one representative from each of the departments (one each state and the District of Columbia and from nine departments located in foreign countries).

National Commander is head of the National Executive Committee. The commander is elected for one year term at the national convention. The commander is never eligible for re-election. He is assisted by five national vice-commanders all members of the Executive Committee. Another assistant is the National Adjutant who is the administrative officer for the organization.

National Headquarters is located in Indianapolis, Indiana with additional offices located in Washington, D. C. and New York City.

ACTIVITIES: American Legion has four cardinal programs:

1. Rehabilitation (primary concern since inception)
2. Child welfare
3. National security
4. Americanism

While Article II, Section 2, of the constitution states: "The American Legion shall be absolutely non-political," it has become a very powerful political pressure group which has a definite effect on certain actions by Congress. Some of these are as follows:

1. The Legion has been primarily responsible for the structure of the State and Federal veterans' legislation. Its early efforts led to establishment of Veterans Bureau now known as Veterans Administration.

2. Through Legion efforts there are now 150 veterans hospitals.

3. The Legion has sponsored legislation on medical, insurance, compensation, claims, pension, and other benefits.

4. In 1944, it conceived and sponsored the G.I. Bill of Rights under which more than 11,000,000 veterans were able to complete higher education, learn a trade, buy a house, or establish a business. (1952 Korean War veterans were granted similar benefits.)

5. The Legion continually exerts influence for Universal Military Training. It achieved success in 1951 with Universal Military Training Law then the Reserve Forces Act of 1955.

The Legion sponsors 15,000 junior baseball teams and 5,000 Boy Scout Troops.

Every member receives a copy of the monthly publication, The American Legion Magazine.

CHAMBER OF COMMERCE

The Chamber of Commerce of the United States, national federation working for good citizenship, good government and good business, was founded in 1912. By the 1950's it had about 20,000 members including more than 2,300 affiliated local chambers of commerce, approximately 70 state and 40 local trade associations and 30 local employers associations as well as national and regional trade associations.

The International Chamber of Commerce first met in Atlantic City, New Jersey in 1919. The first institution of its kind in the United States, the New York Chamber of Commerce was organized in 1768 and incorporated by Royal Charter from King George III in 1770. There are now similar bodies in every city and town of consequence in the United States, officered by men of standing in the community, and rendering intelligent and effective service.

The extension of the functions of Chamber of Commerce in the United States was considerable in the decade between 1890 and 1900. The movement had its origin in Germany and grew out of the organized efforts of that period to foster the world commerce of the empire. The Chambers of Commerce in leading cities like Berlin and Hamburg undertook the commercial training of young men with a view to their future advancement in mercantile life and the consular service.

The New York Chamber of Commerce, in 1899, voted a fund for the endowment of a lecture course on commerce at Columbia University, which, however failed for lack of funds. In Chicago a chair of commerce was established by that city's chamber at the University of Chicago and in August 1900, a School of Commerce, Accounts and Finance was established by the University of New York.

JUNIOR CHAMBER OF COMMERCE

Founded as the Young Men's Progressive Civic Association in St. Louis in 1915, the United States Junior Chamber of Commerce has no connection with the senior Chamber of Commerce. They are also known as the Jaycees. The Jaycee idea has become more than a national organization with the creation of the Junior Chamber International. There are Chapters in over 80 countries and territories with over 300,000 members. A national office is located in the Jaycee War Memorial building in Tulsa, Oklahoma. All members of the Junior Chamber of Commerce are between the ages of 21 and 35. Thier goal is to make their community, state and nation a better place to live. They have a number of projects each year. Their motto is "Young men can change the world." In addition to their many community and charity projects, they are known to be a party group. Their purpose can be best summed up with the Jaycee Creed which is repeated at the close of each meeting.

> We believe:
>
> That faith in God gives meaning and purpose to human life;
> That the brotherhood of man transcends the sovereignty of nations;
> That economic justice can best be won by free men through free enterprise;
> That government should be of laws rather than of men;
> That earth's great treasure lies in human personality;
> And that service to humanity is the best work of life.

If you hear the term "exhausted rooster" at a Jaycee meeting it means a former member who is over 35 years of age. Each state holds a state convention each year. There is also a yearly national and international convention. At these meetings the campaign to elect national officers is as hot a contest as any held by either of the national parties.

KIWANIS INTERNATIONAL

Objective: In international aspects of program - to sponsor more interclub meetings between Canada and the United States; to encourage and facilitate "Pen Pal" correspondence with persons in other countries; to develop public opinion in support of the fundamental principles of the

United Nations' Peace effort; to encourage commerce and trading with other free nations; to help other nations who are underdeveloped to help themselves rather than to subsidize them.

Kiwanis International is an organization of local clubs to which business and professional men belong. There are 40 state groups, and 4500 local Kiwanis clubs in Canada, United States. They have a total membership of about 251,000 and 125 staff. Each club has two representatives from each business and professional group in the community. They are chosen for their success in their professions and for their interests in community affairs.

Kiwanis was founded in Detroit in 1915 as a service organization. The name Kiwanis is taken from an old Indian term which means "We make ourselves known." The club motto is "WE BUILD." Both name and motto express the Kiwanis ideal of service. Kiwanis serves the community in many ways. Members of Kiwanis sponsor boys' and girls' clubs and encourage vocational guidance programs. Kiwanians take part in community drives, such as safety campaigns and fund raising campaigns. They support many different community projects which may range in purpose from new hospitals to good roads. The members of Kiwanis promote education and training in citizenship. They also work towards the development of better business and professional standards. Kiwanis clubs meet once a week. All the members must attend or pay a fine. Usually there is a talk by some outstanding speaker.

Organization: Each Kiwanis club has complete control over its own affairs. The local clubs are joined together through district organizations. The United States and Canada are divided into twenty-nine districts and each district has its own headquarters and officers. The officers are elected by delegates sent from local clubs to the district meetings which are held each year. District officers keep in close touch with the clubs within their district and offer advice and help when needed. The twenty-nine Kiwanis districts make up international organization of Kiwanis. The international headquarters located at Chicago, serves as a clearing house for all the local clubs and districts. A monthly magazine is published at international headquarters and sent to all Kiwanis members. An international meeting is held each year. Representatives of all Kiwanis clubs meet to discuss their problems and elect international officers.

Annually, local Kiwanis clubs sponsor Kid's Day programs, normally held on the last Saturday in September.

LIONS INTERNATIONAL

The International Association of Lions Clubs, as now constituted, was conceived at a meeting in Chicago, Illinois, on June 7, 1917.

Lions International was organized with the idea of uniting on a basis of unselfish community service, business men's clubs that had no other affiliations. This was a distinct departure from the practice of forming business men's organizations primarily for business purposes.

By 1920, the Association had more than doubled its membership and had extended into Canada. It had extended into Mexico and China in 1927 and the number of clubs had increased to 1,183 and the membership to 52,965 Lions.

The expansion and growth of Lionism have continued steadily. There are now approximately 14,000 Lions Clubs in more than 90 countries on six continents with a membership of 600,000 service-minded business and professional leaders.

The International Association of Lions Clubs for many years has been the largest, most active and fastest growing service club organization in the world.

The members of Lions Clubs are selected from the community's leading business and professional men, industrialists, farmers, clergymen, educators, merchants, and others. They are pledged, through Lionism, to help those less fortunate than themselves. Lionism is nonsectarian, but it encourages religious observances and church loyalties. It is non-political, yet it inculcates a lively interest in governmental and civic affairs.

The purpose of a Lions Club is to determine community needs and develop methods of meeting them, either through its own efforts or in cooperation with other agencies. During the last fiscal year, Lions Clubs completed more than 180,000 separate, wothwhile community activities. At the same time, Lions Clubs provided good fellowship and social activities for their members.

The motto of the Lions is—"We Serve."

The services which Lions perform vary with the needs of their communities. In the early days of Lionism, Lions Clubs concentrated on three activities; the furthering or betterment of school systems, the development of adequate public health facilities, and the elimination of slum conditions and poverty. Sight conservation and help for the sightless also appealed to the founding Lions; today many Lions Clubs devote considerable effort to this service.

Each Lions Club is free to choose the activities in which it will engage and is found working on activities which its members believe will best serve the interest of their local communities.

NATIONAL ASSOCIATION OF BROADCASTERS

The National Association of Broadcasters was organized in 1923 and it now has some 2300 members who meet annually on a national basis, and regionally once or more times as required. The Association has members throughout the United States. Its membership is restricted to active management of radio and television stations.

In the earlier years, it was known as the National Association of Radio Broadcasters. However, with the advent of television stations in the 40's, radio was dropped from the title and the Association was opened to television committees. Its members for the most part are seasoned veterans of the broadcasting business who rose through the sales and production departments of radio and television.

The National Association resolves problems common in all operations, improves broadcasting ethics, reaches common agreement on areas of coverage called broadcast patterns, covers new ideas in promotion of programs, seeks new ideas in community relations, and offers awards for radio and television presentations. Many of its members play a large role in their community services.

NATIONAL CONGRESS OF PARENTS AND TEACHERS

10,694,474 members. Address: 700 North Rush Street, Chicago 11, Ill.

Founded in 1897 by Alice McClellan Birney and Phoebe Apperson Hearst.

In 1908 became National Congress of Mothers and Parents and Teachers Association. Finally became National Congress of Parents and Teachers in 1924. There is a branch office in each state; each member votes in annual convention held in Chicago. There are 43,000 local groups known as PTA.

National Congress Bulletin published ten times annually. National Parent-Teacher published ten times annually (magazine).

Objectives:

1. Work for welfare of children and youth in home, school, and community.

2. Raise standards of home life.

3. Laws established for protection of youth.

4. Develop cooperation of teachers and parents with each other.

5. Develop united effort between educators and public to provide children with highest advantages in all types of education.

Special Note: They provide scholarships to young people interested in a teaching profession.

NATIONAL FEDERATION OF BUSINESS AND PROFESSIONAL WOMEN'S CLUB, INC.

Founded: 1919

Objective: To develop discussion programs on national and international affairs to stimulate interest in local, national and international affairs; and to foster understanding among business and professional women in all communities.

Activities: Committees on education, finance, health, public affairs, etc. It is the second largest group among women's organizations with special interest in economic matters.

Meeting: Usually monthly. Oftener if desired.

ROTARY INTERNATIONAL

Rotary International is a business fellowship organization. Its headquarters is in Evanston, Illinois. Its membership includes more than 529,000 men in 11,404 clubs in 128 countries. It is second in size only to the Lions Club. It's growth rate is one new club per day. It is headed by a president who holds the elective position for one year.

It is a non-profit organization administered by a General Secretary and a 200 man secretariat. Elected officials receive no pay—only expenses. The club's annual budget in 1962 ran $3,144,000. Dues are $6.00 per year, plus convention fees of $10.00 per delegate. Funds are banked in 40 different countries. Largest item in the budget is for training district governors who are responsible for insuring adherence to international policy.

The Rotary publishes two house organs—"The Rotarian," and the "Revista Rotaria." It also publishes many operational manuals and handbooks for guiding the membership.

Among the Rotary's good works are:

Building schools for underprivileged children

Providing vocational training for young men and women

Helping juvenile delinquents

Running "hospitality" houses in large cities

Establishing clinics and hospitals in backward countries

Aiding disaster areas and operating a whole network of international student exchanges and fellowship programs

Founded in 1905 by Paul P. Harris in Chicago, it originally included three other members; meetings were to be held in rotation at the members; meetings were to be held in rotation at the member's homes; hence the name "Rotary." Initially, it was formed as a back-scratching business club, admitting only one representative from any given business or profession; members were supposed to throw trade to one another. By 1907, it had grown to 87 members and was considered in Chicago to amount to a cartel. The membership decided to retain the system of organizing but changed their goal to community service.

Growing with the idea of community service, it crossed the Atlantic to England and Ireland by 1911, and by 1921, had 1,000 clubs in 26 countries and had changed its name to Rotary International. With the name change its creed became the "advancement of international peace and goodwill." The club motto is: "SERVICE ABOVE SELF—HE PROFITS MOST WHO SERVES BEST."

VETERANS OF FOREIGN WARS

The Veterans of Foreign Wars of the United States, was chartered by act of Congress in 1936 and is a nonpartisan non-profit organization composed exclusively of campaign medal service veterans of the Army, Navy, Marine Corps and Coast Guard.

The origin of the organization is traced to three national societies of overseas veterans formed in 1899; the American Veterans of Foreign Service, Columbus, Ohio; the Colorado Society of the Army in the Philippines; Denver, Colorado; the American Veterans of Foreign Service, Altoona, Pa. These organizations were merged in 1913 to become a single association known as the Veterans of Foreign Wars of the United States. The organization is unique among veteran societies because its existence is not limited by the lives of veterans of one particular campaign or war. With eligibility based on campaign medal service, it is destined to exist as long as Americans in military services are called upon to leave the continental limits of the United States in time of war.

The aims and activities of the organization, crystallized in the phrase "To honor the dead by helping the living," are constantly keyed to these threefold objectives; (1) The welfare of disabled veterans and their dependents; (2) Care of the widows and orphans of veterans; (3) Preservation of the basic principles of Americanism as expressed in the Bill of Rights.

A minimum of 25 overseas veterans is required before charters are granted to local chapters known as "Posts." Since 1913 these units have been formed in communities throughout the 50 states and the Canal Zone. There are presently more than 3,500 "Posts" functioning actively.

GIRL SCOUTS OF AMERICA

Juliette Gordon Low organized the first troop of 12 girls on March 12, 1912 in Savannah, Georgia. Through Girl Scout activities, girls put the laws into action and learn to develop a wide range of personal interests. The program activities are based on 11 fields of interest: agriculture, arts and crafts, community life, health and safety, homemaking, international friendship, literature and dramatics, music and dancing, nature, out-of-doors, sports and games.

Membership.

Almost 3 1/2 million. This includes 2,623,000 girls and approximately 300,000 adults. Since 1912, there have been almost 17 million members (13 million girls and 4 million adults.)

Membership is open to all girls between the ages of 7 and 17 years who accpet the Girl Scout Promise and Laws. Membership dues are one dollar per year. Girls from 7 through 9 years are Brownie Scouts; from 10 through 13, they are Intermediate Scouts; from 14 through 17 they are Senior Scouts. Each group has its own uniform, its own activities, and its own goals.

Adults—both men and women—work as leaders, council members, and in other positions of voluntary leadership.

Girl Scout Motto: "Be Prepared."

Girl Scout Slogan: "Do a good turn daily." Service to an individual, a group or the community is basic to Scouting.

LOYAL ORDER OF MOOSE

The Loyal Order of Moose, a secret fraternal society, was founded in 1888 at Louisville, Kentucky, by Dr. J. H. Wilson. The first lodge was organized in Cincinnati, Ohio.

The society is beneficiary, furnishing the social advantages of brotherhood, and without obligation to buy life insurance or pledging to any specific cause, paying sick and funeral benefits. A home and vocational school for dependents and orphans of members of the society, with suitable buildings, are maintained on a farm of 1,000 acres at Mooseheart, near Aurora, Illinois.

Membership. The Supreme Lodge administers the society which comprises 1,610 subordinate lodges, and has about 650,000 members.

NATIONAL AERONAUTIC ASSOCIATION

The National Aeronautic Association is an organization of individuals interested in the progress and development of general and military American aviation. Founded in 1922 it promotes aviation, arranges for aerial expositions, encourages the development of needed airports, etc.

Membership. Its headquarters is in Washington, D.C., with 75 affiliated state-local chapters. Its members number over 6,000. The association publishes a monthly magazine, "The National Aeronautic". Organizations affiliated with it include the Academy of Model Aeronautics; National Intercollegiate Flying Club; Aeronautics Show Council; Civil Aviation Legislations Council, and the Ninety-Nines (women pilots).

NATIONAL EDUCATION ASSOCIATION OF THE UNITED STATES

The National Education Association of the United States is the largest educational organization in the world today. It is supported by American teachers, and seeks to benefit the teaching profession and all American school children. It also seeks to improve the educational opportunities for all American people. The NEA also conducts active programs for international cooperation in education.

History.

The NEA was founded in 1870 at the National Teachers Association in Philadelphia, Pennsylvania. The NEA headquarters moved to Washington, D. C. in 1917, and is presently located at 1201 16th Street, N. W. in that city. The association holds two annual national conventions in February and July.

Membership. The NEA is divided into twenty-nine departments and boasts a membership of approximately 707,160 persons. It is administered by a representative assembly, composed of delegates from state, territorial, and local associations. It is further broken down administratively into a Board of Directors, a Board of Trustees, and an Executive Committee.

Publications.

1. The Proceedings—a composite of the national convention proceedings and results.
2. Research bulletins on specific area reports.
3. A yearbook.
4. Special journals
5. Department journals and bulletins.
6. Committee reports.

THE BENEVOLENT AND PROTECTIVE ORDER OF ELKS

The B.P.O.E. was founded in 1868. It is a service organization. The organization practices charity, justice, brotherly love, and fidelity. Its aims are to promote welfare and enhance the happiness of the brothers, to quicken the spirit of patriotism. They sponsor an emphasized rehabilitation program in U.S. Veterans Administration Hospitals and fraternal centers for members of the Armed Forces. Meetings are normally held once a month. Their publication is the Elks Magazine.

Membership. One must be recommended for membership by another member and pass several examinations in order to join. In 1959, its members numbered 1,232,000 in 1,866 lodges.

TOASTMASTERS INTERNATIONAL

Founded in 1932 "To stimulate self-improvement in the area of communication, leadership and the conduct of meetings."

The membership achieves its announced aims by weekly meetings at which individual members present rehearsed and impromptu speeches on selected or assigned topics.

Membership

Business and professional men.

International	80,000 members
Local Groups	2,800 members

APPENDIX VIII

SPECIAL EVENTS CHECKLIST

This appendix contains a check-list designed to assist public affairs personnel in planning for special events. No one section is complete in itself, and it is recommended that the entire contents be studied before use on specific occasions. After study, you can prepare your own checklist, using pertinent items and adding others at the event dictates.

DATE, TIME AND LOCATION

Date

- ☐ 1. Date set far enough ahead.
- ☐ 2. Date selected is most suitable for townsfolk and installation.
- ☐ 3. Date does not conflict with other local events.
- ☐ 4. Important guests will be available this date.
- ☐ 5. Date checked for possible tie-in with historical event.

Time

- ☐ Time set for beginning and event.

Location

- ☐ 1. Locations selected for exhibits on installation and in town.
- ☐ 2. Minimum number of restricted areas involved.
- ☐ 3. Location will be well policed.

PUBLICITY

Press

- ☐ 1. Personnel invitions issued to press.
- ☐ 2. Special invitations issued to newspaper "brass hats" in addition to press.
- ☐ 3. "Teaser" releases prepared for advance distribution.
- ☐ 4. Release dates determined.
- ☐ 5. Number of newsmen attending determined.
- ☐ 6. Handouts and/or press kits prepared (including stock photographs).
- ☐ 7. Location of CIB determined.
- ☐ 8. CIB facilities prepared, including:
  - ☐ Typewriters.
  - ☐ Paper, carbon paper and envelopes.
  - ☐ Pencils, pencil sharpener and ink.
  - ☐ Tables.
  - ☐ Telephones and telephone books.
  - ☐ Wastebaskets.
  - ☐ Chairs.
  - ☐ Dictionaries.
  - ☐ Clothes rack.
  - ☐ Maps.
  - ☐ Clock.
  - ☐ Weather map (if appropriate).
  - ☐ Name cards for reporters' desks (if appropriate).
  - ☐ Blackboard.

  - ☐ Telegraph facilities.
  - ☐ Cigars, cigarettes and ashtrays.
  - ☐ Water cooler and paper cups.
  - ☐ Coffee urn and cups.
  - ☐ Good lighting and extra bulbs.
  - ☐ Adequate heating or cooling.
  - ☐ Restrooms nearby (for men and women, as appropriate).

☐ 9. Personnel assigned to clean CIB

☐ 10. Personnel assigned as assistants to reporters and photographers.

☐ 11. Schedule of meals and location of eating places prepared.

☐ 12. Communications advised of need for adequate telegraph facilities.

☐ 13. Special media box provided for observing feature events.

☐ 14. Transportation for correspondents available.

☐ 15. Parking spaces reserved for the visiting news media.

☐ 16. Passes and identification tags prepared.

☐ 17. Material prepared and personnel obtained for news briefings.

☐ 18. Invitations to briefing extended to CO and VIP's, as appropriate.

☐ 19. Programs delivered to media prior to day of event.

☐ 20. Additional programs and press kits available for distribution on arrival of newsmen.

Photography

☐ 1. News photographer consulted to determine special needs.

☐ 2. Laboratory facilities available for visiting photographers.

☐ 3. Security escorts for photographers designated.

☐ 4. Special transportation for photographers and equipment available.

☐ 5. Special briefing arranged for photographers on pictorial possibilities.

☐ 6. Indoor facilities available for formal photographs of CO and distinguished guests, if appropriate.

☐ 7. Navy photographers well briefed and official coverage planned.

☐ 8. Photo laboratory alerted as to requirements for printing and developing official photographs.

☐ 9. Distribution list for official photographs prepared.

Radio and Television

☐ 1. Stations consulted to ascertain coverage.

☐ 2. Times set for airing and/or recording.

☐ 3. Clearance obtained for boardcasts on national hookups, if appropriate.

☐ 4. Radio-television booth prepared, plus:
  - ☐ Background interference minimized.
  - ☐ Wiring checked by communications officer.
  - ☐ Sufficient power outlets provided.
  - ☐ Replacement parts for equipment on hand.

☐ 5. Special room selected for broadcasting when crowd noise undesirable.

☐ 6. Tape recorder and tapes available.

☐ 7. Command technicians assigned as assistants.

☐ 8. Advance radio-television announcements coordinated with news releases, pictures, shorts.

☐ 9. Spot announcements distributed to stations.

- ☐ 10. Radio-television editors of local newspapers informed of special broadcasts.
- ☐ 11. Arrangements made for:
  - ☐ On-the-spot broadcasts of main attractions.
  - ☐ Interviews with VIP's.
  - ☐ Working special event into some network show.
- ☐ 12. Filler material available.
- ☐ 13. Information briefing in radio-television room planned.
- ☐ 14. Announcer asked to check facilities beforehand.
- ☐ 15. Announcer briefed on procedure in event of accident.
- ☐ 16. Completed scripts approved.
- ☐ 17. Arrangements made for pool, if space so requires.
- ☐ 18. Broadcast media informed of band selections for clearance purposes.

Adverstising and Promotion

- ☐ 1. Sufficient funds allocated for advertising purposes.
- ☐ 2. Announcements prepared for distribution to civic and fraternal groups.
- ☐ 3. Cooperation of local merchants enlisted, including:
  - ☐ Space for window advertisements.
  - ☐ Placement of paid advertisements in newspapers.
- ☐ 4. Congratulatory messages obtained from manufacturers or interested civic organizations.
- ☐ 5. Editors of appropriate trade and business journals contacted.
- ☐ 6. Special devices prepared, including:
  - ☐ Posters and placards.
  - ☐ Leaflets to be dropped by aircraft (if practicable).
  - ☐ Banners for main streets.
  - ☐ Car-bumper signs.
  - ☐ Decals.
- ☐ 7. Hotel lobby exhibits and window displays prepared.
- ☐ 8. Movie advertising footage prepared.
- ☐ 9. Material prepared for continuous promotion in station newspaper and daily bulletins prior to and during event.
- ☐ 10. Publicity stunts arranged, e.g., sound truck and mobile display, skywriting.
- ☐ 11. Thank you letters prepared for mailing to all who assisted.

VIP's AND GUESTS

- ☐ 1. Prospective guest list prepared well in advance, including following as potentials:
  - ☐ Governor of state.
  - ☐ Mayor of community.
  - ☐ President of Chamber of Commerce.
  - ☐ Heads of other civic organizations, e.g., American Legion, VFW, service clubs (Rotary, Kiwanis, Lions).
  - ☐ Heads of fraternal organizations (Elks, Moose, Eagles).
  - ☐ Heads of women's organizations.
  - ☐ Heads of other organizations, as appropriate to occasion.
  - ☐ Executives of local newspapers and radio stations.
  - ☐ Labor union officials.
  - ☐ Leading industrialists and professional personnel, as appropriate to occasion.
  - ☐ Military officials.
  - ☐ Distinguished retired or inactive military personnel.

- ☐ 2. Guest list checked with CO.
- ☐ 3. Invitations to guests mailed well in advance of event.
- ☐ 4. List of acceptances and regrets prepared.
- ☐ 5. Special boxes for viewing event planned.
- ☐ 6. Transportation arranged.
- ☐ 7. Messing and billeting facilities arranged.
- ☐ 8. Welcoming committee and escorts selected and briefed.
- 9. Plans made to have CO meet distinguished guests after arrival.
- ☐ 10. Material prepared for briefing of distinguished guests.
- ☐ 11. Advance publicity on distinguished guests prepared for distribution to local media.
- ☐ 12. Arrangements made for media interviews of distinguished guests.
- ☐ 13. Special refreshment facilities prepared for distinguished guests.
- ☐ 14. Inform visitors coming from a distance of probable weather, suitable dress.

PROGRAM

Speeches

- ☐ 1. Time available for speeches determined.
- ☐ 2. List of speakers prepared.
- ☐ 3. Length of individual speeches determined.
- ☐ 4. Proposed speakers contacted and briefed on event.
- ☐ 5. Alternate speakers selected.
- ☐ 6. Advance copies of speeches procured and checked for length and appropriateness to occasion.
- ☐ 7. Sufficient copies of each speech prepared to meet all needs, including:
  - ☐ Advance copies for distribution to news media.
  - ☐ Copies for master of ceremony.
  - ☐ Copies for other speakers to prevent duplication.
- ☐ 8. Appropriate persons selected to introduce speakers.
- ☐ 9. Arrangements made for broadcasting of speeches (if appropriate).
- ☐ 10. Speakers' stand erected, after consideration of the following:
  - ☐ Location adjacent to main attractions of event.
  - ☐ Sufficient room provided for speakers and honored guests.
  - ☐ Location does not force audience to stare into sun.
- ☐ 11. Arrangements made for installation of microphones and loudspeaker system.
- ☐ 12. Loudspeaker repairman provided.
- ☐ 13. Decoration of platform completed.
- ☐ 14. Water and glasses available on speakers' stand.

Parade or Review

- ☐ 1. Number of participating units determined and individuals informed, including the following (as appropriate):
  - ☐ Heads of military units.
  - ☐ Commanders of veterans' organizations.
  - ☐ Chamber of Commerce (floats, etc.).
  - ☐ Schools (bands and drill teams).
  - ☐ Community organizations, such as Boy Scouts, Civil Air Patrol, Civil Defense, Fire Department.

☐ 2. Parade marshal selected.
☐ 3. Route selected and checked with city authorities, if necessary.
☐ 4. Appropriate assembly and dispersal points selected.
☐ 5. Location of reviewing stand determined.
☐ 6. Cooperation of local police obtained, if appropriate.
☐ 7. Arrangements made for Armed Forces police to be posted at intersections and turns.
☐ 8. Arrangements made for medical team to be stationed along parade route.
☐ 9. Order of units in parade determined.
☐ 10. Schedule for parade prepared, including times for assembly, commencement and passing reviewing stand.
☐ 11. Determination made as to uniforms to be worn.
☐ 12. Officers and petty officers familiar with marching ceremonies selected.
☐ 13. Practice schedule prepared.
☐ 14. Reviewing stand prepared, including:
    ☐ Public address system.
    ☐ Decorations.
    ☐ Chairs.
☐ 15. Parade announcer selected and briefed.
☐ 16. Award ceremonies planned, as appropriate, including:
    ☐ Selection of appropriate individuals to make awards.
    ☐ Special attention to families of recipients of awards.
☐ 17. Seniority of VIP's determined.
☐ 18. Area roped off.
☐ 19. Loudspeaker repairman on hand.
☐ 20. Grandstand or area for public to stand in.

Band

☐ 1. Availability of band determined.
☐ 2. Leader fully briefed.
☐ 3. Schedule prepared.
☐ 4. Music selected.
☐ 5. Uniforms determined.
☐ 6. Arrangements made for necessary props, such as music stands and lights.
☐ 7. Arrangements made for public address system, if necessary.
☐ 8. Transportation for members and instruments arranged.
☐ 9. Regulations on use of bands checked.

Aircraft Participation

☐ 1. Type of air show determined.
☐ 2. Determination made that minimum field requirements have been met and appropriate facilities are available, including:
    ☐ Types of aviation fuel, oil, jet starters, oxygen.
    ☐ Refueling methods.
    ☐ Arresting gear/jet barriers.
    ☐ Weight-bearing capacity for single/dual wheel aircraft.
☐ 3. Agreement obtained from sponsor to cover TAD costs of Armed Forces participants and public liability and property damage insurance, if required.
☐ 4. Permission obtained from appropriate authority.
☐ 5. Federal Aviation Agency waiver (if required) requested and approved.
☐ 6. Non-participating, qualified pilot designated as military controller of the event to ensure that all

flight and safety regulations of the Navy and Federal Aviation Agency are observed.

☐ 7. Aviation Operations Officer consulted concerning:
  - ☐ Program.
  - ☐ Types and sources of aircraft to be used.
  - ☐ Maneuvers to be performed and facilities for viewing by crowd, VIP's, media, etc.

☐ 8. For static display aircraft.
  - ☐ Arrangements made with Chief of Naval Operations and appropriate Naval Air officers in command.
  - ☐ Special ramp provided for close-up inspection.
  - ☐ Appropriate sign made, describing unclassified aircraft performance figures and missions.

☐ 9. TV and radio personal appearances of air-show participants arranged.

☐ 10. Media interviews arranged.

☐ 11. Media flights requested from appropriate higher authority.

☐ 12. Media liaison booth set up to facilitate and coordinate information queries at the event.

☐ 13. Public address system arranged, with tie-in to inflight broadcast.
  - ☐ Separate telephone line available from control tower to contact near master of ceremonies.

Entertainment

☐ 1. Funds available determined.

☐ 2. Type of entertainment determined.

☐ 3. Space selected and reserved.

☐ 4. Special Services officer consulted.

☐ 5. For theatrical show, preparations completed, including:
  - ☐ Program determined.
  - ☐ Master of ceremony and announcers selected.
  - ☐ Passes for guests and/or entertainers prepared.
  - ☐ Ticket arrangements made, if appropriate.
  - ☐ Lighting facilities and acoustics checked.
  - ☐ Seating arrangements made.
  - ☐ Ushers selected and briefed.
  - ☐ Signs installed for entrance, exits, washroom (if appropriate).
  - ☐ Public address system prepared.

  If stage show:
    - ☐ Talent obtained (local and/or outside).
    - ☐ Facilities for entertainers arranged (transportation, messing and billeting).
    - ☐ Possibility of local broadcast checked.

  If motion or still picture show:
    - ☐ Suitable films and/or slides selected.
    - ☐ Projectors, screen and projectionists obtained.
    - ☐ If silent films or slides, narrator obtained.
    - ☐ Supplementary fact sheets or press kits prepared for use with special Navy films.

☐ 6. For reception, cocktail party, luncheon or dinner, preparations completed, including:
  - ☐ Guest list prepared and approved.

☐ Invitations issued.
☐ Navy participants briefed on distinguished guests.
☐ Adequate food and beverages assured.
☐ Waiters provided.
☐ Seating arrangement determined, if appropriate.
☐ Entertainers and music obtained, if appropriate.

Final Arrangements

☐ 1. Schedule distributed to all interested and participating offices and units.
☐ 2. Dress rehearsal held sufficiently in advance, if appropriate.
☐ 3. News media invited to witness rehearsal, if practicable.
☐ 4. Measures taken to correct errors noted during rehearsal.
☐ 5. Printed programs prepared for distribution to visitors at gate and/or parking lots (if appropriate).

SUPORTING SERVICES

Billeting and messing

☐ 1. Billeting and messing officers fully briefed on requirements.
☐ 2. Billeting and messing provisions included in advance information given to VIP's and news media.
☐ 3. Hotel reservations, if necessary, made well in advance.
☐ 4. Clothes pressing and shoe shine services provided, if appropriate.
☐ 5. Special food considerations (religious requirements).
☐ 6. Preparations made for extra, unexpected guest.

Transportation

☐ 1. Transportation officers fully briefed as to requirements.
☐ 2. Capable drivers properly briefed and dressed.
☐ 3. Cars assigned to visitors clearly marked for identification.
☐ 4. Commercial train, bus and airline schedules available.
☐ 5. Military transportation schedules available.
☐ 6. Special buses provided for school children and other organized groups, where appropriate.
☐ 7. Information on transportation and routes to station provided in releases to news media.
☐ 8. Distinguished guests and special visitors assisted in obtaining return reservations.
☐ 9. Standby vehicles available to handle emergency transportation problems.
☐ 10. Commercial transportation agencies advised of need for extra facilities on day of event, if appropriate.

Traffic and Parking

☐ 1. Coordination effected with public works, shore patrol, city and state police, and station security detachment.
☐ 2. Routes well marked and arrangements made for direction of traffic.
☐ 3. Sings installed for direction of visitors to parking areas.
☐ 4. Adequate parking areas located as conveniently as possible.

☐ 5. Area oiled to settle dust, and lanes marked to insure uniform parking.
☐ 6. Special parking areas set aside for distinguished guests and the news media.
☐ 7. Telephone connections installed between parking lot and CIB, major exhibits, PA system control point, etc.
☐ 8. Parking area illuminated for nighttime use, if necessary.
☐ 9. Parking provisions included in information distributed to news media.
☐ 10. "No Parking" signs erected, where necessary.

Public Works

☐ 1. Public works officer briefed on requirements.
☐ 2. Station entrances checked for appearance.
☐ 3. Public works officer consulted in regard to:
  ☐ Special construction requirements.
  ☐ Electrical outlets for special equipment.
  ☐ Plumbing facilities for exhibits, where necessary.
  ☐ Restroom facilities for crowd.
  ☐ Adequate number of waste containers.
  ☐ Installation of additional power lines and radio cables, if necessary.
  ☐ Maintenance and repair requirements during event.
  ☐ Teardowns at end of event.
  ☐ Wrecker to stand by for auto accidents.
  ☐ Signs

Fire and Safety

☐ 1. Fire chief fully briefed as to scope of event.
☐ 2. Adequate fire alarms and boxes in working order and easily identified.
☐ 3. Platforms and bleachers constructed sturdily.
☐ 4. Proper precautions taken in case of special demonstrations, such as chemical.
☐ 5. Ground rules and safety precaution signs checked for location and appearance.
☐ 6. Local police (and state police if necessary) fully informed.

Medical

☐ 1. Senior medical officer informed of scope of event.
☐ 2. First Aid tents erected for large crowds.
☐ 3. Senior medical officer consulted for precautions necessary if hospital is opened to visitors' inspection.

Ships Store

☐ Ships store officer consulted in regard to:
  ☐ Availability of facilities to distinguished guests and press.
  ☐ Special hours to accommodate visitors, if necessary.

Refreshment stands and concessions

☐ 1. Decision made as to handling of refreshment stands and concessions: by messing officer, ship's service officer or commercial concern.
☐ 2. Mobile canteens considered, if appropriate.
☐ 3. Location of stands and concesions determined.
☐ 4. List of items to be sold and price list checked.

☐ 5. Waste receptacles placed convenient to stands and concessions.

POSTPONEMENT OR CANCELLATION PLAN

☐ 1. Alternate date selected if event can be postponed.
☐ 2. Plans made for postponement or cancellation, including:
  ☐ Notification of all distinguished guests and other participants.
  ☐ Arrangements with news media to inform public.
  ☐ Signs for posting at gate and other prominent spots.
☐ 3. Appropriate individual designated to make decision for postponement or cancellation.
☐ 4. Deadline set beyond which postponement or cancellation impracticable except in extreme emergency.
☐ 5. If weather interferes, substitutes for outdoor program prepared, such as films, talks and indoor demonstrations.

MISCELLANEOUS

☐ 1. Appropriate individual selected and fully briefed to take over in event project officer unavailable.
☐ 2. Final review prepared after event, including:
  ☐ Summary of media reaction.
  ☐ Comments by distinguished guests.
  ☐ Particularly successful ideas and/or devices worth repeating.
  ☐ Pitfalls and recommended corrections therefor.

APPENDIX IX

AFTER ACTION REPORT

Various types of reports are made or required in connection with certain public affairs endeavors. This appendix contains an "after action report" on the results of the CIB operation illustrated in Appendix I, Annex D of this manual. Informal, inter-office reports of this nature provide vital file reference background when planning a similar event in the future.

NAVAL DISTRICT WASHINGTON, D.C.
COMMAND INFORMATION BUREAU
1969 PRESIDENTIAL INAUGURAL

From: Senior Member, CIB Naval District Washington, D.C.
To: Public Affairs Officer, Naval District Washington, D.C.

Subj: After Action Report, Command Information Bureau for 1969 Presidential Inaugural; Naval participation in

Encl: (1) NDW NOTICE 5060 of 3 January 1969
(2) Personnel
(3) Photo Equipment
(4) Activities Log
(5) CIB Relationships
(6) CIB Staff Assignments Sheets, Inauguration Day
(7) Parade Formation, Navy Portion
(8) Release forms, major releases, typical photo releases
(9) Photos of CIB Personnel at work, at Admiral's critique, and at Admiral's reception
(10) Identification letter
(11) Washington Post photo use
(12) Associated Press wire story
(13) Photo of Transflo Photo Processing Machine

1. Background. Enclosure (1) established a Command Information Bureau (CIB) in Naval District Washington to provide public affairs support for Naval participation in the 1969 Presidential Inaugural. Enclosures (2) thru (13) outlined specific methods of operation of the CIB, including the background, objectives, organization, and duties of personnel.

2. Resources.

a. Personnel. The CIB was staffed by a combination of NDW PAO personnel, ACDUTRA (2-weeks) reservists, and local active duty and reserve personnel who volunteered for one or more days without pay or orders. A total of twenty-five (25) participated (see enclosure (2)).

b. Physical. The CIB was located in the small conference room adjacent to the NDW Duty Office permitting 24-hour operation. The training aids photo lab, including equipment specially installed for the CIB operation, was also available on a 24-hour basis.

c. Equipment. The room was equipped with two 10-foot tables for work space, one office desk, five typewriters and office supplies as necessary. Duplicating equipment, including mimeograph and copier, was available nearby. Photo equipment was for the most part provided by the reservists and volunteers who served as photographers. (See enclosure (3)). Five phones, one with beeper-recorder, were provided.

d. Transportation. Two official Navy sedans were available to the CIB staff on a full-time basis. Many assignments, however, were carried out with personal automobiles on a non-reimbursed basis by assigned reservists and volunteer personnel. One Navy driver was available full-time during most of the CIB operation.

3. Resume of Activities. (Details listed in enclosure (4)).

a. 13 January 1969. Assembly of equipment, set-up of office, and basic schedule information via meetings and action with NDW PAO.

b. 14 January 1969. Orientation at photo sites with military aides, final check of personnel assigned, acquisition of additional one-day volunteers through local Naval Reserve and scheduling of photo-journalist teams for specific coverage assignments.

c. 13-23 January 1969. Contact made with local media to alert them to CIB operation and its potential in relation to their own coverage.

d. 15 January 1969. Preparation of fill-in releases (see enclosure (9)), taping of radio releases and shooting photos of pre-inaugural activities.

e. 16 January 1969. Release of photos on color guard rehearsal and photos and interviews of Naval Air Facility participants.

f. 17 January 1969. Made release of massed flags at Armory, participated in pre-inaugural press briefings and issued releases on Navy drivers and marching units to news media.

g. 18 January 1969. Provided photo coverage of Naval Academy Glee Club at Gala and Governors and aides at reception and distributed radio interview releases.

h. 20 January 1969. Put eight (8) photo-journalist teams in action for Inauguration, staging, assembly, and dispersal areas of the Inaugural parade, and the ball. (see enclosure (6)).

i. 20-24 January 1969. Finished distribution of photo releases resulting from Inauguration Day coverage; prepared files and raw material for after action report.

j. 24 January 1969. Presented half-hour report-critique for Rear Admiral Irvine at NDW conference room.

4. Relationships. Contacts in person and by phone were made with eleven (11) Navy and civilian publications, fourteen (14) military activities and seven (7) civilian individuals or groups (see enclosure (5)).

5. News media serviced. Eleven hundred and fifty (1,150) release mailings (including approximately 500 with photos) were made to various news media ranging from TV networks and national news magazines to major metropolitan papers, home town weeklies, in-house service publications and ethnic publications.

In addition to the mailed release service, personal and telephone contacts were made by CIB personnel with Washington area based news media. Several newsmen visited the CIB in person to obtain facts and photographs.

6. Discussion.

a. The CIB operation had four (4) phases:

(1) Organization. The first day (13 January) was devoted to check-in and other administrative details as well as introductions of CIB reservists to NDW PAO staff and operations. Briefings, assembling equipment and materials and personnel assignments were begun.

(2) Pre-Inaugural. The next six days were devoted to scheduling assignments and follow-up processing of all possible home town releases that presented themselves in the pre-inaugural period. Stock releases were inventoried that required insertion of only a line or paragraph of individual copy. About 30 stock releases were utilized (enclosure (9)). One two-page overall story (enclosure (8)) was prepared for general usage. A photograph of massed flags was placed with the Washington Post (enclosure (11)) and a story placed with Associated Press (enclosure (12)).

(3) Inaugural Coverage. Following schedule and plans this included, in addition to the Inauguration and parade, such activities as the major Inaugural press briefing (17 January); Presidential Gala (18 January); Governors' Reception (19 January); the Presidential Ball, and the parade rehearsals. Eight two-man photo-journalist teams covered the staging, assembly, parade, and Inauguration. Following the coverage phase, each team returned to the CIB to permit earliest distribution of releases and photos. This phase worked well and according to schedule.

(4) Post-Inaugural. The three days following the Inauguration were devoted to processing and distribution of releases. A total of 275 photographs were reviewed and selection was made for home town releases, documentary use, and spot news possibilities. Overall, approximately 1,150 mailing were made, including about 500 photo prints. The final day, 24 January, included administrative work, a critique of the operation with Admiral Irvine and check out of reservists. One reservist, a Chief Journalist, had been scheduled to arrive for duty on 19

January and continue through 31 Janaury. This provided continuity during the final phases of releases, reports, records, and orderly closeout of the CIB.

b. Photo Coverage. The use of two-man photo-journalist teams worked well and is a recommended procedure where adequate personnel are available. In this case the two-week reservists, supplemented by one-day non-pay local reservists and active duty volunteers, provided sufficient manpower. All equipment used by eight reservists who served as photographers were provided by the individual reservists. The use of personal photographic equipment, cameras, flash units, supplementary lenses and other items was vital to the operation because the NDW PAO equipment proved to be minimal and even the extra equipment on loan basis from other Navy units did not bring the equipment allowance near optimum for eight-team coverage. Film and paper as available from NDW PAO were adequate, however, some film and paper was donated by GAF Corporation (the employer of one of the 2-week reservists) along with the use of their Model 1207 Transflo processor (enclosure (13)). The processor was used extensively during the operating period of the CIB. Pre-planning for the installation of this machine was worked out between CDR Jack Dawson and CDR Karl Gebhard (of GAF Corporation) in early December, so there would be adequate time for installation and testing prior to actual operation. Use of this photo processing machine, valued at $10,000, considering shipping, set-up, and operation, would have cost about $1,200. GAF Corp., however, made it available at no charge. There is no doubt that the use of this processor played a large part in the successful operation of the Command Information Bureau by eliminating the time loss often encountered in obtaining finished photographic prints rapidly. While it is realized that future CIB's may not have such equipment available, it is pointed out that adequate facilities for fast processing of large volumes of both films and prints are vital to major CIB operations.

c. Radio Releases. While not a direct part of the CIB, a civilian, Mr. Steve Brooks, Assistant Public Affairs Officer and editor of the station newspaper, Naval Station, Washington, D.C. and former radio announcer, worked in cooperation with CIB personnel to add the radio dimension to CIB coverage. Mr. Brooks produced a series of 43 radio interview tapes with Navymen participating in the inaugural and serviced the tapes to the home town radio stations. To tie in print media, the interviews were photographed and the home town newspaper received a captioned photo for their use. This combination service to home town media is believed unique and offers potential for maximum exposure of Navy activity. It is recommended that similar activity be considered for future CIB operations.

d. Spot News. During coverage of various activities some spot news opportunities arose and were developed by the photo-journalist teams. Instances included a photo of the massed flags rehearsal which was used prominently by the Washington Post (enclosure (11)) and an Associated Press wire service feature (enclosure (12)).

e. Home Town Releases. The makeup of the Navy units participating in the Inaugural activities provided a large percentage of personnel from the Capital area and nearby states to be serviced to home town newspapers. There were, however, some personnel from a large number of more distant states and they were serviced to their home town papers from the CIB in the interest of expediency. This resulted in home town releases being distributed to most of the 50 states. Every effort was made to distribute a hometowner on each identifiable Navyman appearing in CIB photos. On all assignments out of the CIB, "targets of opportunity" in the way of individual Navymen were searched out. The writer on each team recorded the name, rate, duty station, home town, parents' identification, papers read in the home and other pertinent information. CIB recorded 238 Navymen from 14 duty stations photographed and hometowners were sent. These personnel ranged from seaman apprentices to commanders.

7. Conclusions and Recommendations.

a. Impact on area public affairs offices. It is believed that the regular operations of the Navy public affairs offices in the area have been strengthened by the operation of the CIB:

(1) Sizable quantity of photos and captions are available for permanent files and possible carryover usage.

(2) Full file of releases (both stock form releases and tailored releases), procedural outlines, negatives and photos will provide helpful background information for future CIB operations.

(3) The many media contacts made by the CIB, all identified with Naval District Washington, presumably served to strengthen the NDW relations with the media.

(4) Naval commands in the area have become even more aware of the value of home town releases and this should result in increased activity of this nature by the public affairs personnel of these individual commands.

b. Photographic equipment. It appears that the normal photo equipment allowance on board NDW PAO is generally insufficient to the needs of CIB operations of size. It is recommended that careful consideration be given to photo needs in terms of cameras, lenses, flash units, and volume processing equipment. Of 21 pieces of equipment used, 17 were supplied by the reserve personnel themselves.

c. Personnel. Total staff requirements in this instance were well estimated and selection of the reservists to participate concentrated on obtaining news-trained personnel vital to CIB success. It would be good to consider having a senior member of future CIBs arrive early to have more set-up time, also to arrange one (as was done in this case) for late arrival to permit adequate time for final release distribution, record preparation and after-action reports. One consideration would be the possibility of obtaining a reservist for 30 days duty to permit complete continuity from preparation through reporting on CIB operations.

d. Training Value. This particular operation provided maximum training benefit for the assigned reservists. Not only did they gain direct insight into the regular operations of a command (NDW), but also they participated in all phases of a CIB, from preliminary planning and administration through the operational and reporting phases.

e. Credentials. Although the newsman training of the members of the CIB enabled them to operate effectively in spite of lack of proper credentials, it is recommended that future CIBs include appropriate credentials as a priority prerequisite.

MARSHALL W. DANN
CDR, USNR-R

APPENDIX X

BIBLIOGRAPHY AND RECOMMENDED READING

Listed here are some publications which should prove useful to the senior Journalist who desires to become more highly skilled in various areas in the Navy Public Affairs field. The list includes a number of the titles which were used in preparing portions of this manual, especially chapter 2. Although many of the publications listed are not generally available through Navy sources, a few may be found in the Navy library system.

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APPENDIX XI

SECURITY

As a petty officer, you are required to have some knowledge of security measures and regulations. This appendix provides selected information on aspects of security that you must know about in order to advance to JO1 or JOC. For additional information on security, consult OPNAV INST 5510.1, Department of the Navy Security Manual for Classified Information.

NEED-TO-KNOW CONCEPT

The need-to-know concept requires that only those persons whose official military or other governmental duties require it shall be given access to any piece of classified information. The responsibility for determining whether a person's duties require that he possess or have access to classified information and whether he is authorized to receive it rests upon each individual who has possession, knowledge, or command control of the information involved and NOT upon the prospective recipient. This principle applies whether the prospective recipient is an individual, a command, a defense contractor, another Federal agency, or a foreign government.

A need to know is recognized as being established when (1) the disclosure is necessary in the interests of national defense; (2) there clearly appears from the position, status, duties, and responsibilities of the applicant that he has a legitimate requirement for access to the classified information in order to carry out his assigned duties and responsibilities; (3) there is no other equal or ready source of the same classified information available to him; and (4) the applicant is or can be appropriately cleared for access to the degree of classified information involved and is capable both physically and mentally of providing the degree of protection which that information requires.

CONTROL OF TOP SECRET INFORMATION

All individuals having knowledge of Department of Defense information classified Top Secret shall be identifiable at all times. Each organization or office originating or receiving information classified Top Secret shall maintain a list of those persons within such organization or office having access to Top Secret information. Access lists of recipients of Top Secret information will not be forwarded to the office originating the information except upon request.

Upon preparation or receipt of Top Secret information, each originator or recipient shall keep a record of the names of all persons, including stenographic and clerical personnel, who are afforded access to the Top Secret information originated or received.

Upon origination or receipt of Top Secret material, a disclosure record form shall be attached immediately to the material and any individual gaining knowledge of the contents thereof shall affix to the form his name, the name of the activity, and the date of access. If an individual's signature is used and is not clearly legible, the name shall also be printed.

Disclosure record forms shall not be detached from the Top Secret material upon which they are placed unless such material is transmitted to another activity for retention. When such forms are detached, they must be retained locally for a period of at least 1 year, in accordance with SecNav instructions.

Mail rooms, file rooms, communication and message centers, and printing and reproduction activities engaged in processing large volumes of Top Secret material need not require assigned personnel to individually sign the disclosure record form if access to such areas is limited to permanently assigned personnel and if such individuals are identifiable by roster as having access on any given date.

Oral discussions within committees or at conferences involving the disclosure of Top Secret information are also subject to accountability requirements. The minutes of the conference or meeting, showing a complete listing of all persons present and giving a summary of the information discussed, are considered to be a sufficient record for purposes of accountability.

CONTROL OF COPIES AND EXTRACTS

Material classified Top Secret and Secret originating outside the Department of Defense shall not be reproduced without the consent of the originating agency.

Originators of Top Secret documents shall ensure, at the time of issuance, that all copies of each document are serially numbered and limited as to reproduction.

Originators of classified material other than Top Secret, including RPS-distributed nonregistered publications, may limit the reproduction or extracting thereof as necessary. In no event, however, shall classified material be reproduced or excerpted without the approval of competent authority.

When classified documents are reproduced on office copying equipment, care must be taken to see that the classification marking is clearly legible on each finished copy. Office copying equipment does not always clearly reproduce all colors of ink or marginal images.

DESTRUCTION OF CLASSIFIED DOCUMENTS

Top Secret, Secret, and Confidential material may be destroyed by burning, pulping, pulverizing, or shredding, providing that the destruction of the classified material is complete and that reconstruction is impossible.

Destruction of classified material shall be accomplished in the presence of two witnessing officials. A witnessing official shall be a commissioned officer, a warrant officer, an enlisted man E-7 or above, or a United States civilian employee GS-7 or above. If none of these categories is available, a mature and reliable enlisted man E-5 or E-6 or a U.S. civilian employee in grade GS-5 or GS-6 may be designated as a witnessing official. All persons witnessing the destruction of classified material must have a security clearance at least as high as the category of material being destroyed, and they shall be thoroughly familiar with the regulations and procedures for safeguarding classified information.

When appropriate, certificates of destruction shall be prepared and signed by the witnessing officials. Witnessing officials shall observe the complete destruction of the classified documents. Residue shall be checked to determine if destruction is complete and reconstruction is impossible. When classified material is being burned, witnessing officials shall take precautions to prevent portions of the classified material from being carried away by the wind or draft. When classified material is being destroyed by other methods, precautions shall be taken to see that no scraps of undestroyed material are carried away by the wind.

DESTRUCTION OF CLASSIFIED EQUIPMENT

When it is necessary to dispose of equipment that must remain classified, destruction shall be accomplished by any means that will prevent recognition and reconstruction. Jettisoning of classified equipment in water of sufficient depth to preclude any possibility of recovery may also be employed.

RECORDS OF DESTRUCTION

An accurate record of destruction of classified material is as important as its destruction. Proper accounting procedures, together with accurate records of destruction, provide official information as to the status of classified material.

A Certificate of Destruction of nonregistered Top Secret and Secret documents shall be prepared. The certificates shall be retained for a period of 2 years by the command destroying the material. Each certificate shall provide complete identification of the material destroyed and the date of destruction, and it shall be signed by the officer authorizing the destruction and by the witnessing officials, one of whom may be the official authorizing destruction.

In the case of Secret documents only, use of routing sheets, mail logs, or other similar administrative records in lieu of a Certificate of Destruction is authorized, provided that all necessary information (complete identification of the material destroyed, date of destruction, and signatures of the two officials, one of whom is to be the official authorizing destruction) is included. A Certificate of Destruction shall be signed by witnessing officials when the material has actually been destroyed or when torn and placed into waste bags for central disposal.

Certificates of Destruction shall be prepared for all classified equipment destroyed. The certificate shall be retained for a period of 2 years by the command destroying the equipment, and a copy of the certificate shall be forwarded to the technical bureau, office, or command responsible for procurement of the equipment.

EMERGENCY DESTRUCTION

Commands located outside the fifty United States shall include in their destruction plans provisions for an emergency involving the danger of capture of classified material. In an emergency involving the danger of capture of classified material, the importance of beginning its destruction sufficiently early cannot be overemphasized. The consequences of such destruction would be relatively unimportant when measured against the possibility of compromise through capture. Destruction plans of each activity will require of personnel at all levels the highest degree of individual initiative practicable in preparing for and in actually commencing the required destruction. Particular care should be taken to indoctrinate all personnel to ensure their understanding that, in such emergencies and when required, they shall initiate necessary destruction under the plan without waiting for specific orders. Lists shall be prepared which show the locations of classified material, personnel responsible for the destruction, and the recommended place and method of destruction.

PRIORITY FOR EMERGENCY DESTRUCTION

In general, emergency destruction of classified materials should be carried out in the following order:

1. Classified communication material. Insofar as humanly possible, cryptomaterial shall not be allowed to fall into enemy hands. Therefore, cryptographic material has the first priority. Noncryptographic communications material has the second priority; destruction should begin with the highest classification and work down to the lower classifications.

2. Other classified material. Emergency destruction of other classified materials shall be carried out in order of priority, as follows:

   a. Classified material pertaining to current and future plans and operations.
   b. Classified material pertaining to standing operating or tactical procedures.
   c. Equipment of a classified nature, together with pertinent technical, descriptive, and operating instructions.
   d. Remaining classified material, with the order of destruction beginning with the highest classification and working down to the lower classifications.

ACCESSIBILITY FOR EMERGENCY DESTRUCTION

Classified material shall be readily accessible at all times for emergency destruction by assigned personnel. When provisions in shipboard emergency destruction plans include jettisoning publications as a means for emergency destruction, document sinking bags are to be available for this purpose.

Material to be destroyed first shall, when practicable, be marked in a distinctive manner and stowed in the most accessible location.

Keys and safe combinations to spaces where classified material is stowed may be kept in designated locations, safeguarded by proper security arrangements.

LOCAL PRINTING, DUPLICATION, AND REPRODUCTION OF CLASSIFIED MATERIAL

From a security point of view, the printing, duplicating, or reproduction of classified material poses many problems. It contributes to the increasing volume of classified material; it permits quick and easy production of uncontrolled material containing classified information; the equipment or processes require care for special procedures to prevent or eliminate latent impressions or offset versions of the classified material; and a quantity of excess and waste material is produced which can also contribute to the compromise of the classified information.

Because of these problems, local commands must require close supervision and careful control of all reproduction facilities under their jurisdiction. Of particular importance is the need for controlling and supervising the use of office copying machines for the printing, duplication, or reproduction of classified material and to assure the proper recording and safeguarding of the classified material reproduced by such means. In no event, however, must classified material be reproduced without the approval of competent authority.

When authorized by competent authority, classified material may be produced or reproduced. The number of copies made should never exceed that required to meet a known need.

Classified material producer or reproduced by any means shall be recorded in accordance with the requirements of the Security Manual. Samples, waste, or overruns resulting from the reproduction process shall be safeguarded in accordance with the classification involved and shall be destroyed promptly as classified waste.

When classified material is reproduced, the reproduced material shall be marked with the classification and other special markings which appear on the original material from which copies or reproductions are made.

When thermal copy paper is used to reproduce documents upon which classified information has been recorded, only Type I (back coated) thermal copy paper shall be used. When slip sheets are placed between the diazo process film sheets in the reproduction process of classified information, the slip sheets shall be handled as classified waste.

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☆U. S. GOVERNMENT PRINTING OFFICE : 1970 433-561/13